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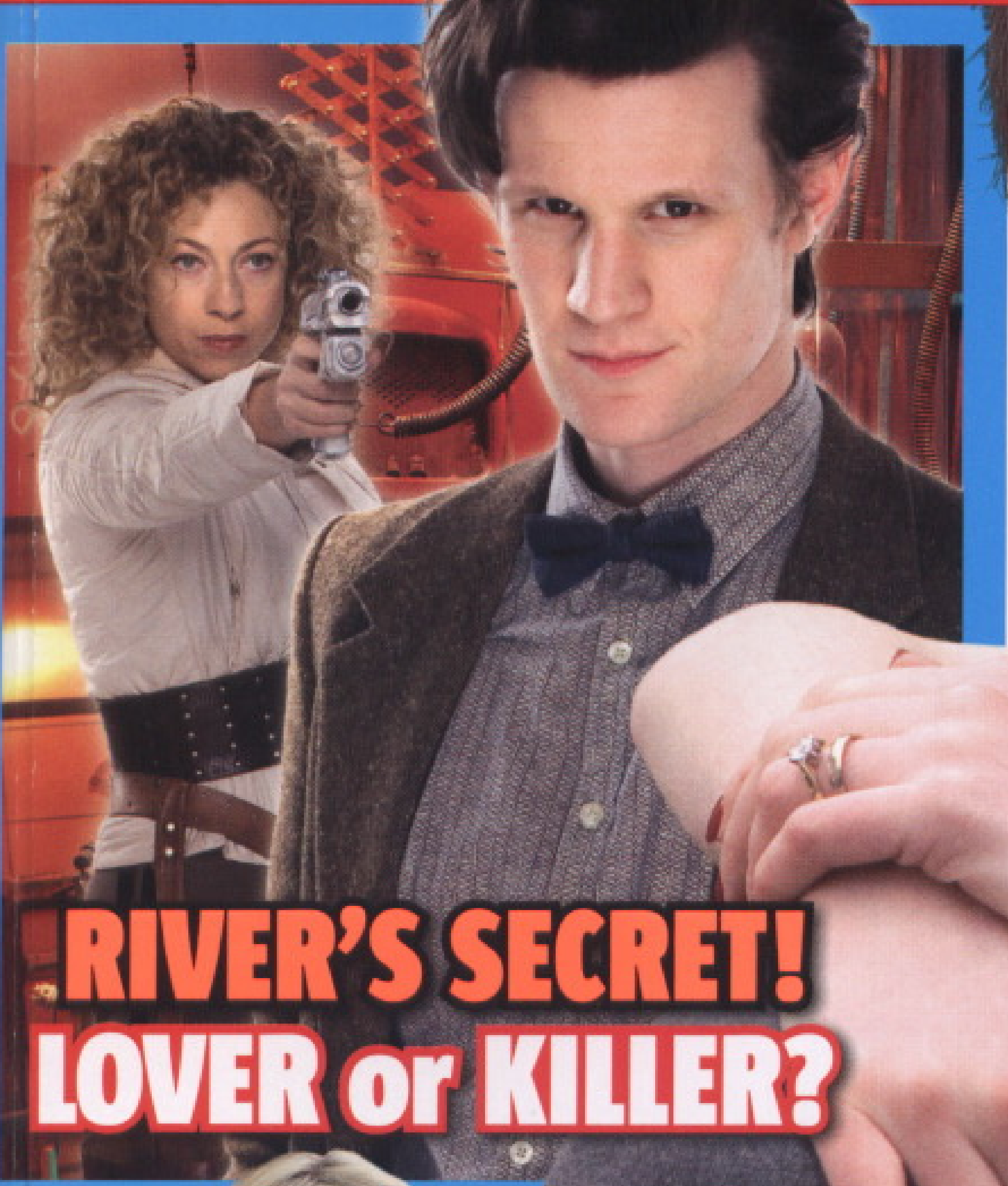

RIVER'S SECRET! LOVER or KILLER?

BLAST FROM THE PAST?

Till DEATH do us part?

Honeymoon DISASTER!

The Doctor visits EASTENDERS!

WHAT ARE DOT COTTON & GAIL PLATT DOING HERE?!

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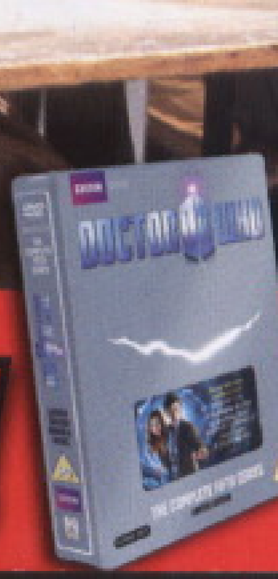

PLUS! AWARDS SPECIAL! Your winners revealed!

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* We're obviously not counting the internet, the tabloids, or Steven Moffat's kids when we say this. But none of them have exciting Doctor Who features and interviews with lovely photos, plus a brilliant comic strip every four weeks, do they? So nerrr!

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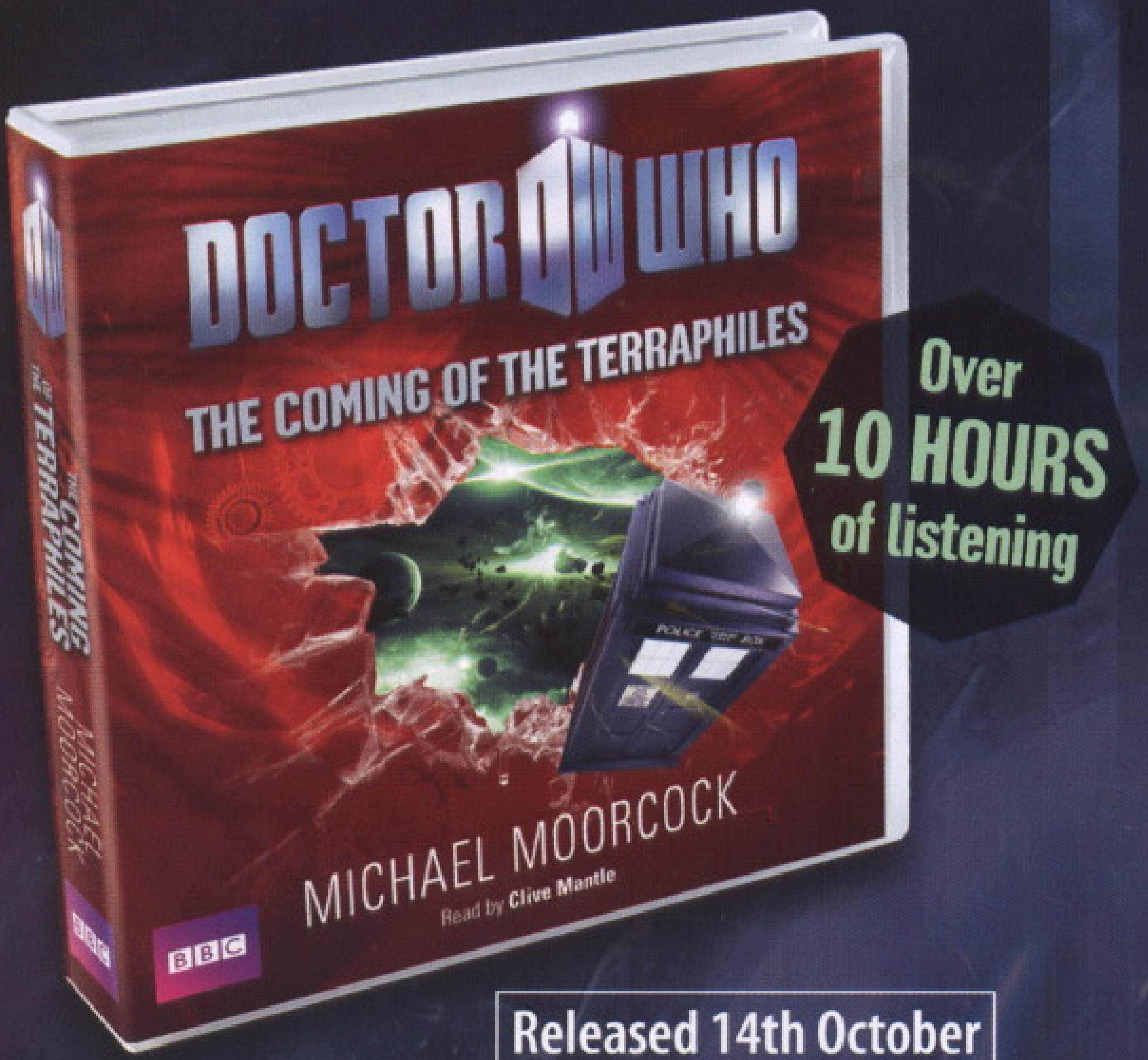
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Welcome to this month's DOCTOR WHO MAGAZINE

"Sweet baby Bidmead! Are they 'avin' a laugh, or wot? What the hell 'ave they done to DWM? Gerrout of my newsagent!"

But don't panic – this is only a temporary DWM makeover, for this special one-off soap opera-themed edition. As such, we've paid tribute to our friends at *Inside Soap* mag* (*ie* we've ripped them off entirely), for a fair chunk of our design this month.

Now, I can't lie – a soap-themed issue of DWM is something I've wanted to do for a long time. And as this is the 99th regular issue I've been here for – and I promised myself I'd do it before I got to 100 – here it is at last. On page 12, you'll see some of the (admittedly tongue-in-cheek) reasons why *Doctor Who* is the greatest soap opera ever made. After all, what other shows are there on television that can change every cast member, and every behind-the-scenes crewmember, and yet still carry on, seemingly forever? It's just *Doctor Who* and the soaps. Even when *Doctor Who* went away from TV for a few years, the ongoing story continued – with the Doctor apparently off fighting in the mythical Time War. The fact that even the Doctor's *absence* from television could become *part of the fiction of the show*, I find utterly fascinating.

And now that *Doctor Who* is as big in the TV ratings as Britain's biggest soap operas (or bigger, if anything!), this seemed like the perfect time to be utterly shameless about 'going mainstream'.

Of course, if you're not a soap addict (shame on you!), then don't worry, this issue is still packed with all your usual *Doctor Who* goodies – all our soap stars have made time to talk to DWM about their *Doctor Who* experiences, as well as their soap alter egos.

Plus, of course, *Dimensions in Time*. Well, how could we *not*?! It's canon, dammit! Canonical *EastEnders* and canonical *Doctor Who*! Don't forget, it's also Children in Need month, so if you enjoy the article (or even if you don't, frankly), make sure you donate. Enjoy!

Tom Spilsbury, Editor
dwm@panini.co.uk

* The only magazine in the world that has more Doctor Who dafties working on it than **DWM**. FACT!

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Writers' Guidelines are available by sending an SAE to the editorial address. The hidden **DWM** rhyming quiz #8. *Which xenozoologist was aided by Stott and Della? What advice was given to Donna by a fortune teller? Who went to Stangmoor with Emil Keller? What disturbed Peggy in the cellar?* As always, don't write in, it's just for fun. Last issue's answers were: Deva Loka; He stabbed her with a tooth; Joey; The Doctor.

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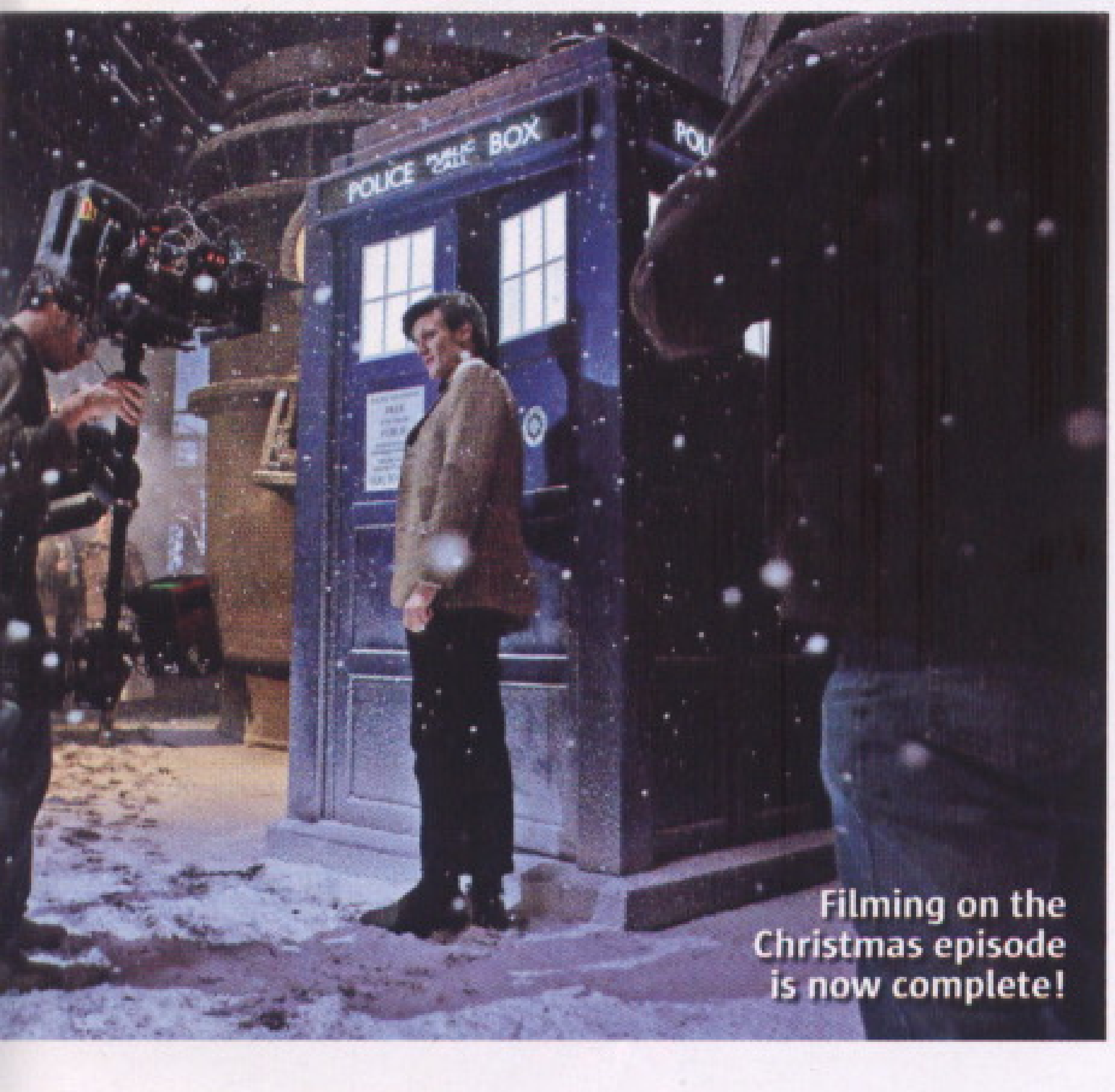
TimeScoop

COMING SECOND TO THE WEB WITH THIS MONTH'S **HOTTEST** HEADLINES!

THE NEWLY DEADS?



Filming on the Christmas episode is now complete!

Rory waited almost 2000 years to marry Amy, but moments after they tie the knot, could they *both* be heading for the great graveyard in the sky?

DOCTOR WHO CHRISTMAS SPECIAL

BBC One/BBC HD **December 2010**

After their dramatic wedding in June, *Doctor Who*'s hottest Mr and Mrs – Rory and Amy – will be putting the 'moon' into honeymoon by holidaying in orbit around an alien planet in this year's Christmas episode!

But, just days after saying, "I do", the lovebirds could find themselves screaming, "I, doomed!" as the pleasure cruise spaceship they're staying on board finds itself under attack from something *very* nasty...

"They're separate from the Doctor for a lot of the story," explains Karen Gillan who plays Amy. "He has a lot to deal with on the planet below in order to save the spaceship."

But enough of the heroics, what we want to know is will Amy and the Doctor be locking lips again soon for a repeat run of 'lust' of the Time Lords? "Amy always wants to snog the Doctor," confesses Karen. "She's just really impulsive. She doesn't have the same thought process most people go through before they speak!"

In the past, *Doctor Who* has traditionally used a wedding as an excuse to write characters out of the show. "Really?!" exclaims a shocked Karen. "That's depressing! It's like, once you're married, you can no longer go adventuring? Thankfully not in this case! It's more interesting with another person in the mix and seeing how Amy and Rory handle danger together!"

The Christmas episode also features Sir Michael Gambon!

"AMY ALWAYS WANTS TO SNOG THE DOCTOR, SHE'S REALLY IMPULSIVE!"

River Song – but who is she really? Place your bets now!

RIVER'S SECRET REVEALED!

But will she turn out to be friend or foe...?

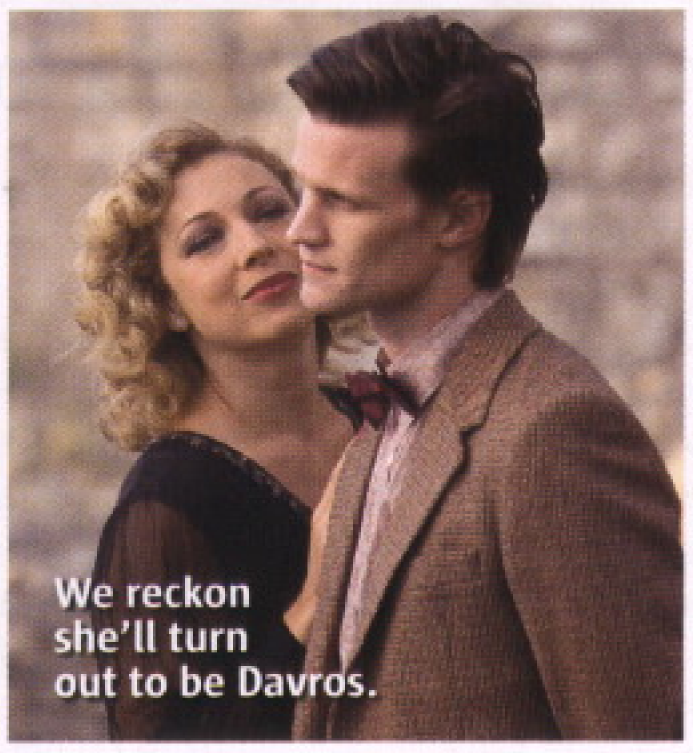
DOCTOR WHO SERIES 32: EPISODES 1&2
BBC One/BBC HD **SPRING 2011**

Details of River Song's return to *Doctor Who* next year have been – forgive us – leaking out.

Confirmed to be appearing in the new series' opening two-parter, set in 1960s America, speculation is mounting that River, who in the future is serving time for killing "a hero to many," may be responsible for the assassination of President John F Kennedy! Although probably not.

Doctor Who big boss Steven Moffat has confirmed to **DWM** that in 2011 we are set to find out exactly who River is, and that she *won't* be a love-bot that has been programmed to think she's the Doctor's wife.

Meanwhile, in related news, the girls here in the **DWM** office have become so smitten with River, they're forming their own tributary band!


We reckon she'll turn out to be Davros.

WHO'S THAT GIRL?

Has the Doctor met this *Corrie* lass before?

Suranne Jones is to play the mysterious Idris – could she be the Rani?

DOCTOR WHO SERIES 32: EPISODE 3
BBC One/BBC HD **SPRING 2011**

She once played *Corrie's* sexy knicker-stitcher Karen McDonald, but now Suranne Jones – who recently starred opposite David Tennant in BBC One's *Single Father* – is set to *needle* the Doctor, guest-starring in the third story of next year's run, written by Neil Gaiman.

The time travellers encounter Suranne's character, Idris, when the TARDIS breaks down on an alien junkyard world. Although Idris is preparing for death as the story begins, she doesn't actually die. By the time the Doctor and friends meet her, she's gone mad and ends up biting the Time Lord... but not on the bum, **DWM** can exclusively reveal.

It's rumoured Idris and the Doctor have met before, so who could she be? A new incarnation of the Rani, perhaps? Maybe the Master? Or a future version of the Doctor him... er, herself? One thing's for sure, with Suranne's *Street*-wise background, expect less 'timey-wimey' and more 'cobbley-wobbly'!

NEWS FLASH!

The latest *Doctor Who* scoops...

MEET CANTON!

US TV star **Mark Sheppard** has been cast in the role of Canton and will guest-star opposite series regulars, Matt Smith, Karen Gillan and Arthur Darvill in the spectacular opening episodes of the next season of *Doctor Who*. Mark, who has had leading roles in dozens of US shows including *Battlestar Galactica*, *Supernatural*, *Dollhouse* and *24*, joins the *Doctor Who* team for the American location filming [see overleaf].

STATESIDE STUART!

It has been announced that American-born **Stuart Milligan** has joined the cast of the dramatic 2011 season opener.

Milligan, who was a regular on BBC One's detective drama *Jonathan Creek*, has previous *Doctor Who* form, having played the voice of General Stark in the 2009 cartoon adventure *Dreamland* and starred opposite Sixth Doctor Colin Baker in Big Finish's 2006 *Doctor Who* audio adventure, *The Reaping*.

Other cast members confirmed for Episodes 1 and 2 are: Marnix van den Broeke, Chuk Iwuji, Mark Griffin, Kerry Shale, Glenn Wrage, Jeff Mash, Sydney Wade, Tommy Campbell, Peter Banks, Nancy Baldwin, Kieran O'Connor, Alex Giannini, Adam Napier, Henrietta Clemett, Paul Critoph, Ricky Fearon and Emilio Aquino.

MATT'S BACK!

The *Doctor Who* production team has confirmed that **Matthew Graham** will be returning to the series. Matt, who previously wrote 2006's *Fear Her*, has written the two-parter which takes up the spots of Episodes 5 and 6 in the new series, set to début in spring 2011. Turn to page 66 to eavesdrop on a script meeting for this new adventure...

The new season is now beginning to take shape, with Steven Moffat's opening two-parter followed by Episode 3 by Neil Gaiman, Episode 4 by Mark Gatiss, and Episodes 5 and 6 by Matthew Graham. Episode 7 will be the first half of another two-parter by Steven Moffat, which will conclude in the autumn.

TimeScoop

COMING SECOND TO THE WEB WITH THIS MONTH'S HOTTEST HEADLINES!

The *Doctor Who* team is jetting off State-side!

DESTINATION: AMERICA!

The *Doctor Who* team films in the USA for the first time!

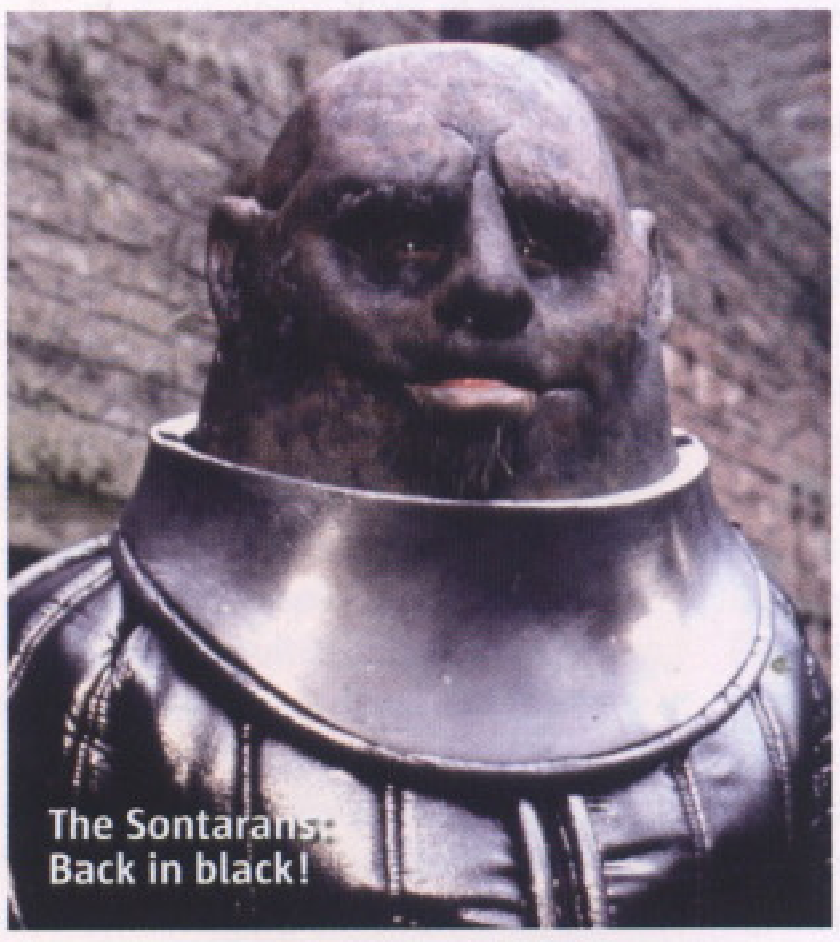
Pond crosses the pond – along with the Doctor and Rory as the time-travelling trio land the TARDIS in the good old US of A for 2011's explosive two-part season opener.

Joining Matt Smith, Karen Gillan and Arthur Darvill will be Alex Kingston as the mysterious River Song, and no stranger to America having starred in the medical soap, ER. Penned by head writer Steven Moffat, this new adventure promises to get the new season off to a flying start.

"The Doctor has visited every weird and wonderful planet you can imagine, so he was bound to get round to America eventually!" says an excited Steven. "And of course every *Doctor Who* fan will be jumping up and down and saying he's been in America before. But not for real, not on location – and not with a story like this one! Oh, you wait!"

Set in the swinging 60s, the story sees the Doctor and his friends answering a secret summons that takes them on a continent-hopping adventure from the desert in Utah all the way to the Oval Office of the Whitehouse in Washington DC.

"Steven's scripts inspire us to go that extra mile – this time we're going that extra four thousand," says *Who*'s exec producer, Piers Wenger. "Thanks to our friends at BBC America and to the continuing ambition of our lead writer and production team, the first two episodes of Matt Smith's second series as the Doctor are going global and look set to become *Doctor Who*'s most action-packed and ambitious season opener yet!"



The Sontarans: Back in black!

CLONE ATTACK!

The Sontarans meet Doctor Five!

The Fifth Doctor, Peter Davison, is to battle the dome-headed Sontarans in an exciting new *Doctor Who* audio adventure from Big Finish in 2011!

The squat clone soldiers are to make their shocking comeback for the first time in a Big Finish audio release. "Alan Barnes has written a storming story for them," reveals Big Finish supremo, Nicholas Briggs. "These are definitely the Sontarans of old," he continues, "dressed in their black armour, and from the same brood hatching as Commander Linx."

This as-yet-untitled story will be released in April 2011, and the latest audio releases are previewed on page 60...

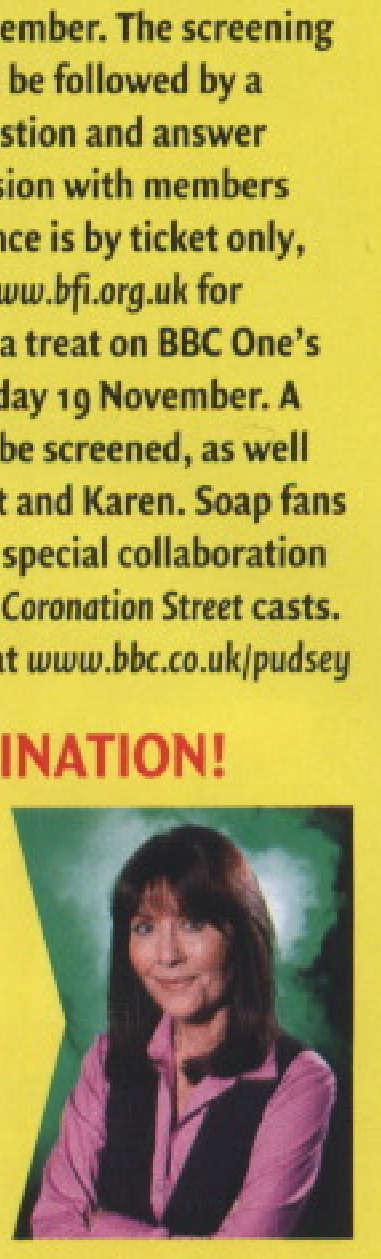
STOP PRESS!

More of the latest *Doctor Who* scoops...

CHRISTMAS COME EARLY!

This year's *Doctor Who* Christmas Special is to be shown at an exclusive preview screening at the BFI in London on 13 December. The screening will be followed by a question and answer session with members of the cast and crew. Entrance is by ticket only, booked in advance – see *www.bfi.org.uk* for details. Fans are also in for a treat on BBC One's *Children in Need* night on Friday 19 November. A scene from the Special will be screened, as well as an appearance from Matt and Karen. Soap fans should also watch out for a special collaboration between the *EastEnders* and *Coronation Street* casts. Keep up with all the latest at *www.bbc.co.uk/pudsey*

SJA'S BAFTA NOMINATION!

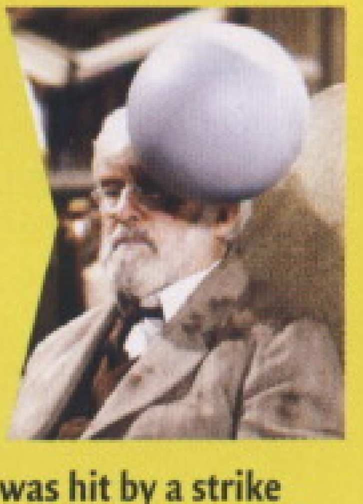


***The Sarah Jane Adventures*, CBBC's pouplar *Doctor Who* spin-off, has been nominated once again for a prestigious Children's BAFTA award, in the category of Best Drama. SJA faces competition from *The Boy from Before*, *Roy* and *Tracy Beaker Returns*. The awards ceremony will take place on Sunday 28 November.**

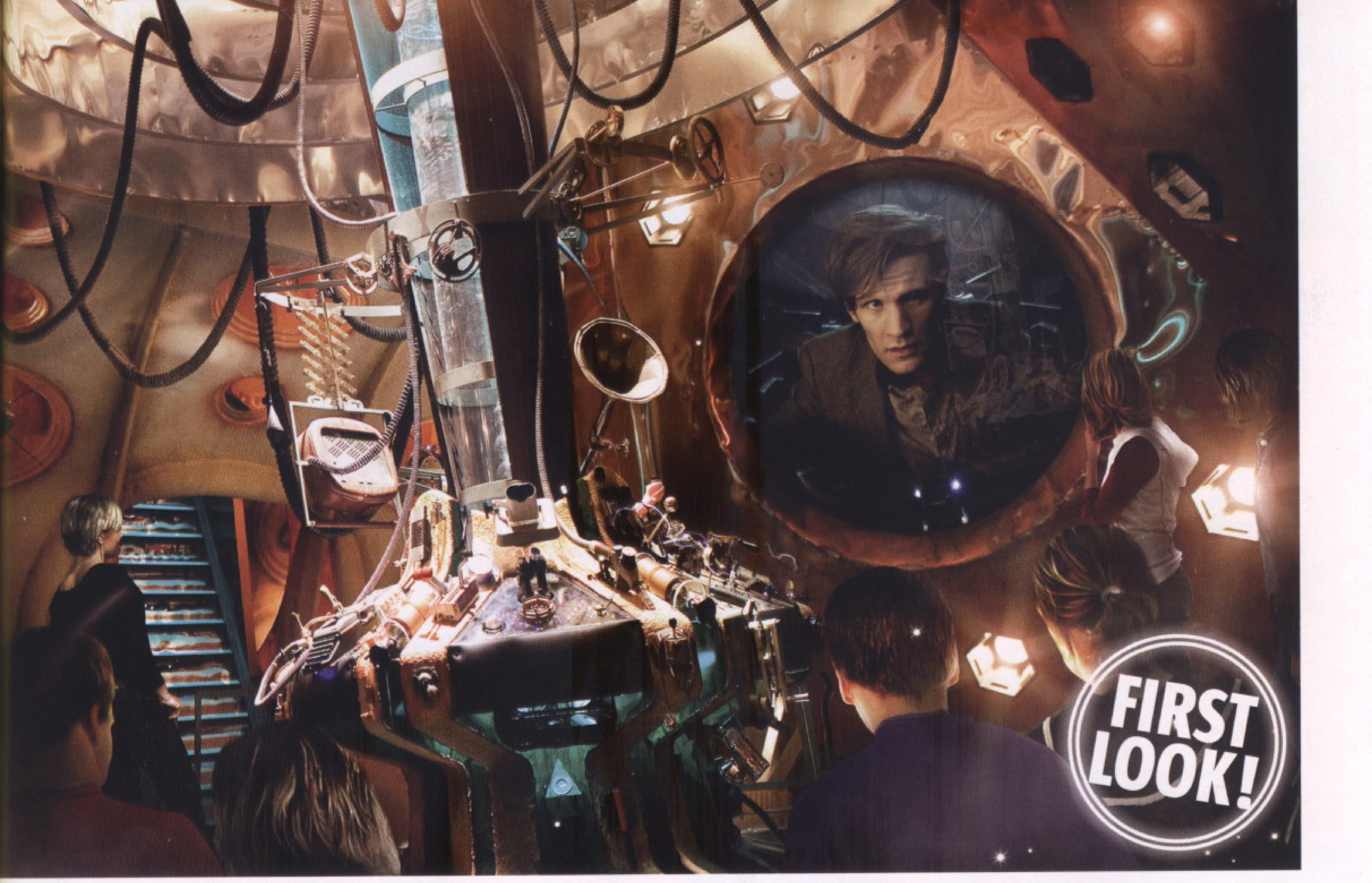
TENNANT'S RESURRECTION!

The Tenth Doctor David Tennant is making a return to the world of *Doctor Who* – presenting a new DVD documentary! David filmed the material in June this year (see photo, right). The feature, which has been produced and directed by DWM award-winning director, Ed Stradling, will appear on the *Revisitations 2* DVD box set, due in 2011. DVD top dog Dan Hall has revealed that this set – a new collection of old favourites with new extras – is comprised of 1969's *The Seeds of Death*, 1973's *Carnival of Monsters* and 1984's *Resurrection of the Daleks*, which will finally be issued in its original two-part version.

DUSTING OFF SHADA FOR DVD!



Dan Hall has also confirmed that a DVD release of the legendary 'lost' *Doctor Who* story, *Shada* is in production. This adventure for the Fourth Doctor filmed in 1979, and intended for broadcast in 1980, was never completed. The story was hit by a strike part way though its production – although a video release of most of the existing footage was made available in 1992. The story will probably be released on DVD alongside another story – the obvious contender would seem to be *Nightmare of Eden*, another story from the 1979 series.



YOUR CHANCE TO PILOT THE TARDIS!

BBC Worldwide unveils plans for a massive new interactive *Doctor Who* exhibition!

At last! Viewers will get the chance to enter the world of *Doctor Who*, as from February 2011, the TARDIS will be opening its doors to the public!

Initially based in London's Olympia Two exhibition venue, the *Doctor Who Experience* will give visitors the opportunity to take part in their own *Doctor Who* adventure. Stepping through a crack in time, you can become the Doctor's companion, and must rise to the challenge of reuniting the Doctor with his TARDIS and defeating the Daleks and the Weeping Angels. This walk-through, interactive adventure is set to include scenes featuring the Eleventh Doctor, and a central part of the experience will be a recreation of the current TARDIS interior. The adventure concludes with a spectacular 3-D finale.

The interactive experience is followed by an exhibition which celebrates the entire history of *Doctor Who* from its beginning in 1963 right up to the present day. The displays will include many items that have never previously been seen, including original costumes, a TARDIS police box used during Tom Baker's time as the Doctor, and two authentic TARDIS interior sets from the Tenth and Fifth Doctor eras. On show from Matt Smith's first series as the Doctor will be the Pandorica Box and chair as seen in *The Pandorica Opens/The Big Bang*. Plus, of course, there will be an opportunity to come face-to-face with many of the monsters that the Doctor has fought over the years, including several generations of Daleks and Cybermen, Silurians, an Ice Warrior and a Zygon.

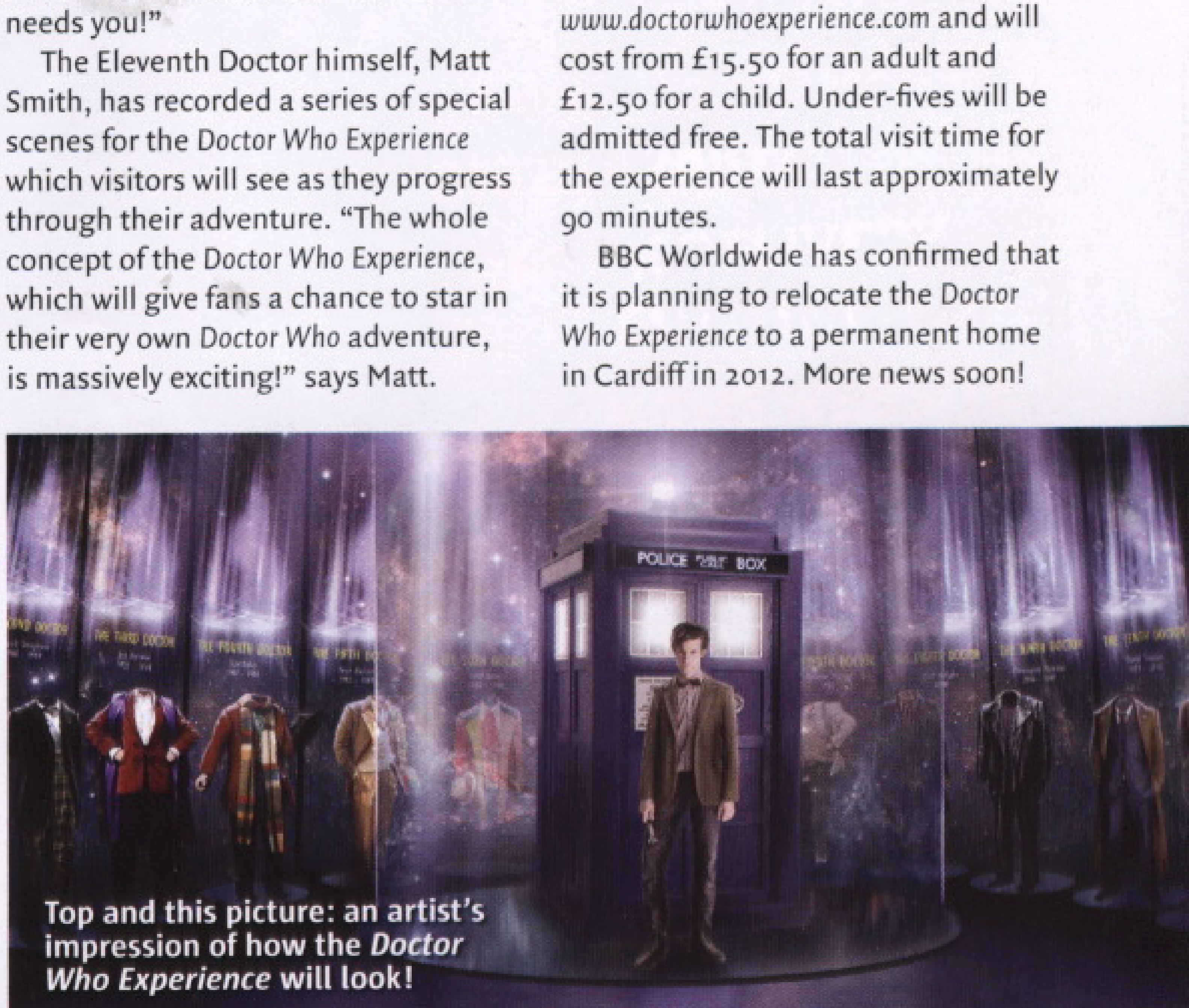
"The *Doctor Who Experience* is a fan's dream come true," *Doctor Who* show runner, Steven Moffat tells **DWM**. "A fully interactive adventure that will allow viewers of the show to get as close as possible to some of the scariest monsters from the series. It will also be the first time that *Doctor Who* artefacts from all of the show's 47 year history will be on display together. And never mind that, this is the day the Doctor teaches you how to fly the TARDIS through time and space, and takes you into battle with all his deadliest enemies in a brand new adventure. So steady your nerves and bring your own sofa – the Doctor needs you!"

The Eleventh Doctor himself, Matt Smith, has recorded a series of special scenes for the *Doctor Who Experience* which visitors will see as they progress through their adventure. "The whole concept of the *Doctor Who Experience*, which will give fans a chance to star in their very own *Doctor Who* adventure, is massively exciting!" says Matt. "I hope as many people as possible enjoy boarding the TARDIS next year to embark upon an exhilarating and sometimes terrifying adventure through time and space."

The *Doctor Who Experience* is open from 20 February 2011 at Olympia Two in London. Tickets are available to purchase now from *www.doctorwhoexperience.com* and will cost from £15.50 for an adult and £12.50 for a child. Under-fives will be admitted free. The total visit time for the experience will last approximately 90 minutes.

BBC Worldwide has confirmed that it is planning to relocate the *Doctor Who Experience* to a permanent home in Cardiff in 2012. More news soon!

"THE DOCTOR WHO EXPERIENCE IS A FAN'S DREAM COME TRUE!"



Top and this picture: an artist's impression of how the *Doctor Who Experience* will look!

(Bigger on the) Inside *Gossip*

DOMINIC MAY HAS THE **LATEST** STORIES ABOUT YOUR FAVOURITE DOCTOR WHO STARS!

TRAMSHOCK!

Graeme Harper [*Angels/Grange Hill/The Bill/EastEnders/Casualty/Byker Grove*] was an assigned director employed by producer **Phil Collinson** for filming in early October on *Coronation Street*'s most expensive and explosive stunt for its 50th anniversary week episodes, broadcast on ITV1 from 6 December, and which involve a tram crashing off the viaduct. Collinson's tight security means who will be deleted or upgraded following this event remains classified.

MATT DEFERRED!

Originally planned for October broadcast, BBC Two has postponed *Christopher and His Kind*, starring **Matt Smith** as Christopher Isherwood, until the New Year. He was booked as a guest on *The Late Show with Craig Ferguson*, shown on 16 November on US station CBS.

REMEMBRANCE!

The video of charity single *2 Minute Silence*, on behalf of the Royal British Legion, includes an appearance by **David Tennant**. **Bernard Cribbins** [*Coronation Street*] provides poetry readings on British Legion CD *We Will Remember Them*. Amnesty International presented a petition to world leaders at the Brussels Asia-Europe meeting on 4 October containing over 5,000 photographs of individuals including **Christopher Eccleston** [*Casualty*], who had marked their palms with a Burmese political prisoner's name. **John Barrowman** [*CPW/Titans*], who makes his third hour-long QVC guest appearance on 25 November at 8pm, co-presents *Children in Need Scotland* live from Glasgow's SECC on 19 November for BBC Radio Scotland.

Matt Smith and Douglas Booth star in *Christopher and His Kind* – now due on BBC Two in the New Year...

MURRAY'S SINGLE!

Music for **David Tennant** [*The Bill*] drama *Single Father* was composed by **Murray Gold** (who lately provided a foreword for music scoring book *Soundtrack Nation*). Tennant, likely to establish a record number of *Radio Times* covers (his latest was 9-15 October), returned after completing *Fright Night* (out on 19 August 2011) to further dominate the UK media, promoting the drama (out on DVD on 29 November) with appearances as diverse as *The Andrew Marr Show*, *Ask Rhod Gilbert* and *Paul O'Grady Live* (suffering the indignity of pig defecation!). He trod the boards on 6/7 October in *Celebrity Autobiography* at the Leicester Square Theatre reading extracts from tomes by David Cassidy and **Britney Spears**.

MORE LAW!

With Series Three having recently concluded ITV1 broadcast, filming has commenced on 13 further episodes of *Law & Order: UK* with **Freema Agyeman** [*Crossroads/Casualty/The Bill*] as prosecutor Alesha Phillips, to form Seasons Five and Six. In the US, **Alex Kingston** [*Grange Hill/The Bill*] made her fourth appearance as Miranda Pond (any relation to Amy?!) in *Law & Order: SVU* episode, *Trophy*, on 3 November.

ASK RHOD GILBERT

Do cockerels only crow in the morning? David Tennant and Rhod Gilbert have the answer! (Possibly.)

ROYLE BUZZ!

Catherine Tate [*The Bill*] was guest host of BBC Two's *Never Mind the Buzzcocks* on 28 October and contributes to GOLD's *The Royle Family Portraits* on 17 November with **Sheridan Smith** [*Holby City/Doctors*].

TIME LORD OF THE RINGS!

Out in New Zealand with **Paul McGann**, **Sylvester McCoy** [*Hollyoaks/The Bill/Doctors/Casualty*] confirmed his casting as Radagast the Brown in *The Hobbit* (**David Tennant** is also rumoured to be involved).

PROJECTS NYE!

Series Two of **Simon Nye**'s *Reggie Perrin*, starring **Martin Clunes**, runs on BBC One until 18 November. Nye has adapted *Just William* for CBBC with **Paul Seed** [*Coronation Street*] directing and **Martin Jarvis** [*Emergency Ward-10/Casualty/The Bill/Doctors/EastEnders*] narrating. *No Pressure*, a four-minute film by **Richard Curtis** on behalf of environmental campaign 10:10, was withdrawn within hours of release on 1 October.

CHANNEL4ALOT!

Chris Chibnall's *Camelot* has been acquired by Channel 4 for 2011 broadcast. A production of his 2001 play *Kiss Me Like You Mean It* was staged in Portland, Oregon during October.

GATISS ABOUNDS!

ITV1's *Hallowe'en Party* on 27 October was adapted by **Mark Gatiss** and directed by **Charles Palmer**. Gatiss was on BBC One's *Breakfast* on 18 October promoting *The First Men in the Moon*, which had its BBC Four début on 19 October and *A History of Horror with Mark Gatiss* which had launched the previous week.

SUPERNATURAL SONG!

ITV's forthcoming supernatural five-part drama *The Oaks* stars **Alex Kingston** opposite **Anne Reid** [*Coronation Street/Crown Court/Casualty*] and is executive produced and written by **Stephen Greenhorn** [*The Bill/Echo Beach/River City*].

SUPERHERO TOSH!

If Fox's 90-minute drama pilot *Three Inches* goes to series on SyFy, **Naoko Mori** [*Casualty/Doctors*] will be Annika opposite **James Marsters** as ex-government agent Troy Hamilton. *The Fabulous Baker Boys*, co-written by **Helen Raynor** [*Doctors*] and featuring **Eve Myles** [*Belonging*] as Sarah, has been filming in Wales. **Burn Gorman** [*Coronation Street/Casualty/EastEnders*] plays Slater in 2011's *Johnny English Reborn* and features as Richard Gates in Martina Cole's *The Runaway* on Sky One in January.

SOAP EXIT!

Veteran *Doctor Who* stuntman and extra **Derek Martin** [*Angels/Eldorado*] shoots his final scenes as Charlie Slater in *EastEnders* on 17 December with his exit airing in February. He has just published his autobiography *An East End Life: My Story*.

QUICKIES

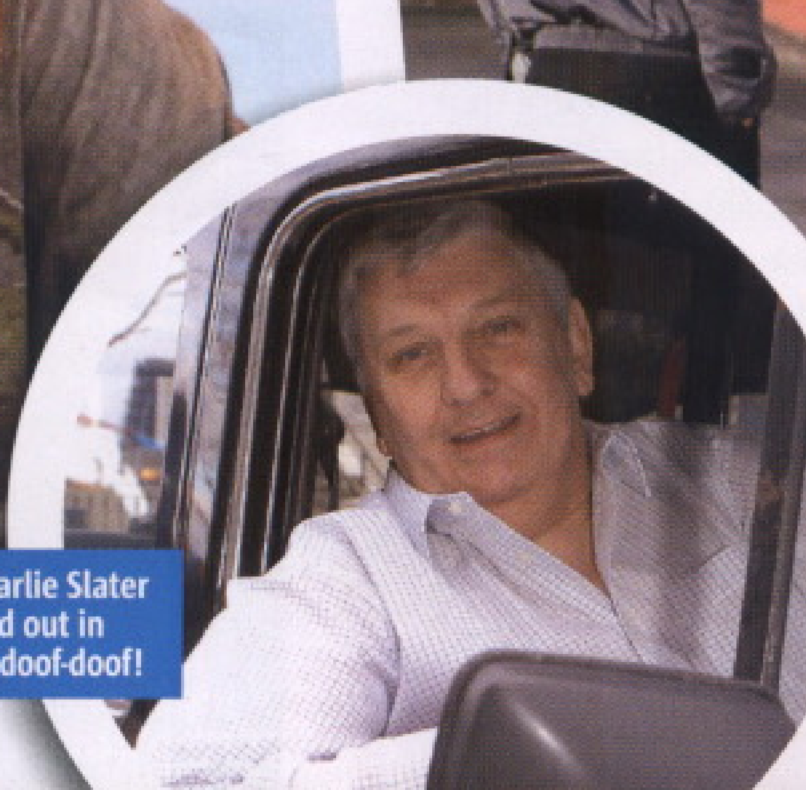
John Simm's episode of BBC One's *Moving On* aired on 4 November. **Camille Coduri** played Grace Bishop in ITV1's *Midsomer Murders: The Noble Art* on 13 October. *Sarah Jane* director **Joss Agnew** [*Hollyoaks/Brookside/Casualty*] has lately worked on *Waterloo Road*. **Nabil Shaban** is The Public Choice Portrait at DaDaFest International 2010 at Tate Liverpool on 3 December where he will be still life painted by artist Tanya Raabe (admission free).

OBITUARY

Graham Crowden [*Crown Court*], who played Soldeed in *The Horns of Nimon*, died on 19 October, aged 87. **Mervyn Haisman** [*Howards' Way/Doctor Finlay's Casebook*], co-author of *The Abominable Snowmen*, *The Web of Fear* and *The Dominators*, died 29 October, aged 82.

NEVER MIND THE BUZZCOCKS

Catherine Tate – guest host of *Never Mind the Buzzcocks*!



What happens to Charlie Slater at the end? We'll find out in February! Doof-doof-doof-doof!

John Simm as Moose in BBC One's *Moving On: Malaise*.

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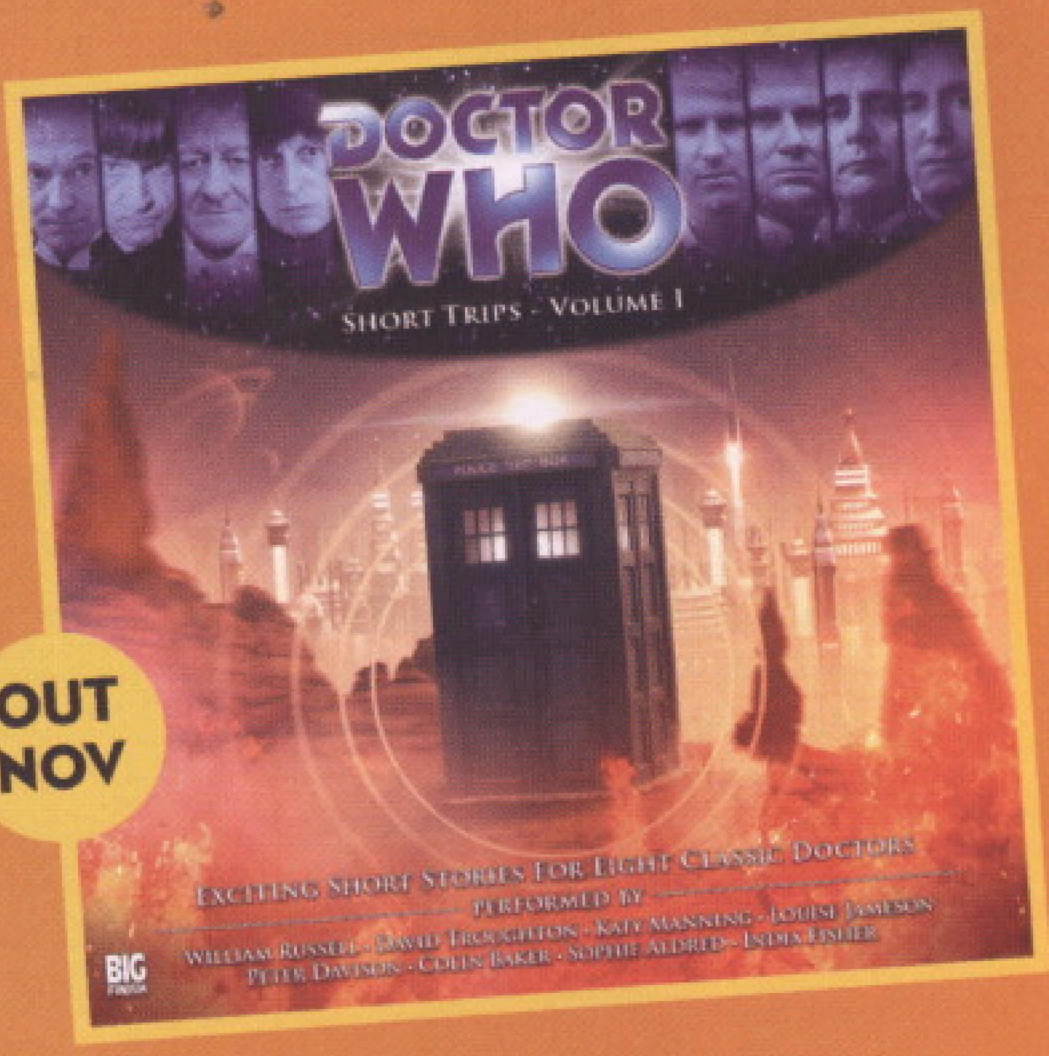
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To the Policebox

PETER HOSTS THE LIVELIEST PAGE OF DOCTOR WHO DEBATE AROUND!

Letter of the Month!

Doubtless there are people who will claim that *Doctor Who* and soap opera have nothing in common, but these people are clearly one crumb short of a barm cake. Watching the 'death' of John Simm's maddened but defiant Master in the arms of his arch-enemy, the Doctor, reminded me of nothing so much as the death of Johnny Briggs' maddened but defiant Mike Baldwin in the arms of his arch-enemy, Ken Barlow.

Then there's Jackie Tyler – surely one of the campest and most unreliable matriarchs outside of the Street or the Square. And who else is hoping for a soap opera-style resolution to the River Song story arc? "You ain't my muvva!!" "Yes, I *aaaam!!!*"

Malcolm Stewart, via email

Well spotted, Malcolm. For your soapy observations, please accept as a prize a copy of AudioGO's *Doctor Who: The Essential Companion*, on sale now for £13.99.

And while we're about it, we'd like to welcome back to the pages of DWM artist Roger Langridge, recently to be found decorating the letters page of (where else?) *Inside Soap*. Now, what *else* has everyone been talking about this month...?

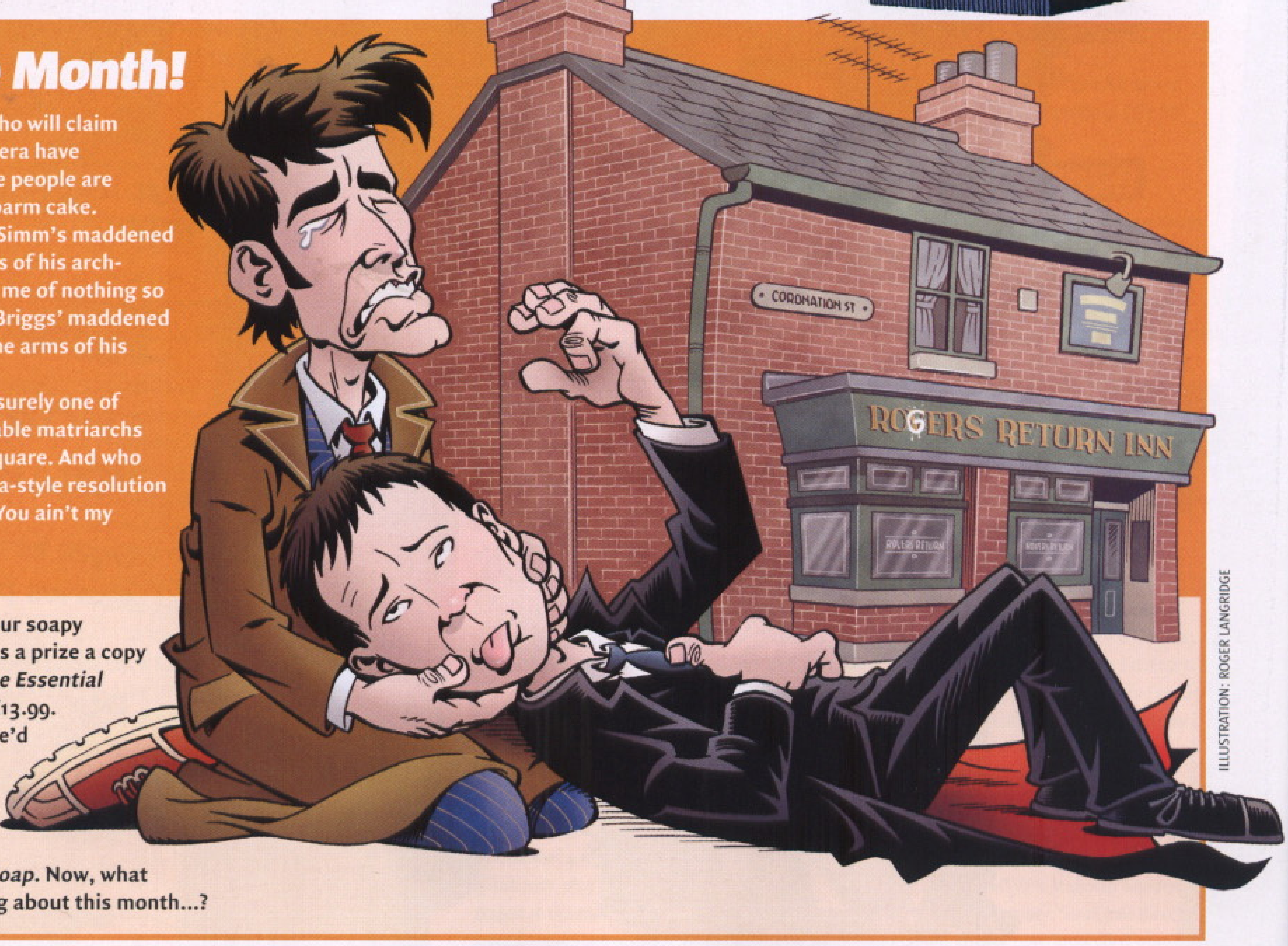


ILLUSTRATION: ROGER LANGRIDGE

EVERYONE'S TALKING ABOUT...

Death of the Doctor!

I have got to say that *Death of the Doctor* was probably the best *Sarah Jane Adventures* story that has ever been broadcast.

Russell T Davies got the character of Jo Grant just right and the scene where Sarah Jane admits that she had met the Doctor recently made a tear well up in my eye. Matt Smith gave a top notch performance as the Doctor (as usual), and Katy Manning's performance as Jo was just stunning!

Jake Deans, Chipping Norton

Part Two of *Death of the Doctor* was absolutely superb. Although it was an Eleventh Doctor story, I was very pleased to hear a little more about what the Tenth did at the end of his life. I thought it was especially sweet to hear that he visited every companion, not just the ones that particular regeneration had met.

Thank you, Russell, for such an excellent script – and of course all the cast and crew involved for making it my favourite episode of *The Sarah Jane Adventures* ever.

Tom Mitchell (16), Oxfordshire

Welcome back Russell! These two episodes of *The Sarah Jane Adventures* were lyrical, thought-provoking and genuinely wonderful. Lis Sladen's expression when the Colonel tells her the Doctor was "hurt," and all those glorious flashbacks of Jo and Sarah's memories had me in tears.

When he eventually turned up, Matt's Doctor was cracking, and his scenes with Sarah and Jo were a delight. The stories of old companions at the end were just the icing on the cake. This really knocked me for six; what a wonderful story.

Andrew Buckley, via Facebook

***Death of the Doctor* has proved to be quite the hit with you all. But it's not just these episodes of the new series of *The Sarah Jane Adventures* that you've been enjoying...**

Not Just for Kids!

If anyone has ever doubted that *The Sarah Jane Adventures* is more than just any old children's series, *The Nightmare Man* must surely have proved them wrong. Okay, it does have a cackling pantomime villain that tiptoes around with a funny accent, but I found at times the episode was genuinely unnerving, particularly in the dreams.

Mathew Nicolson, via email

On Monday 11 October, I was sitting in front of the TV, with my **DWM** Special Edition, watching the first episode of *The Sarah Jane Adventures*. Wow! There's only one word that describes acting that good: phenomenal.

Luke Davis (12), Durham

It's easy for the production values and calibre of acting and writing to get lost beneath the nevertheless wonderful frothy surface of *The Sarah Jane Adventures*, but so far this series has shone, with some sparkling lines and great performances – not only from the regulars, but also from the guest artists.

Greg Dunn, Estonia

More on *SJA* next time. Now, last month's issue seems to have the hit the spot for you, particularly the Tom Baker and June Hudson interview...

June and the Doctor!

This month's **DWM** was brilliant! I especially enjoyed reading the Tom Baker and June Hudson interview – Tom's really funny on and off screen! I particularly enjoyed reading about the Fourth Doctor's second costume, and the ins and outs of June's design. And I completely agree about the question marks – I hate them too!

Terry Cowley, North Wales

RAVE! RANT! Or if you can tear yourself away from the internet for a moment, you can even send a message to **DWM**. Here's how to get in touch...

BY POST! Write to **Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS**

BY EMAIL! Send your message to **dwm@panini.co.uk** (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

Tom and June – what a delight! And a good idea to interview them together. Tom was his usual bonkers self, June comes across as a very talented and interesting lady. I never appreciated the work she put in before, but I do now.
Kate Griffiths, via email

How cool was it to have June Hudson, doyenne of *Doctor Who* costuming, as one-half of a double act with Tom Baker, surreally careening through Pret A Manger and with a backdrop of random fabric swatches?
Leslie McMurty, via Facebook

Last issue's *Fact of Fiction* failed to report a possible source of inspiration for the story in question. At least, that's what one reader thought...

Who Spy!

I loved the feature on *Mawdryn Undead* but think you may have missed the connection to the 1979 BBC serial *Tinker, Tailor, Soldier, Spy*. Episode 5 features a prep school, a teacher with a secret service past and a vintage car, and a schoolboy who drives it called 'Jumbo'. Sound familiar? The production assistant was someone called Peter Grimwade.
Tony Bird, London

Many of you have been attending performances of *Doctor Who Live* as it tours around the country...

Live and Kicking!

I was one of the lucky people to attend the incredible *Doctor Who Live* at Wembley Arena on 9 October. It was amazing! There were super-scary monsters, incredible special effects and even a hovering Dalek! Nigel Planer made a brilliant Vorgenson, and I loved the way that the story was linked to the Third Doctor story *Carnival of Monsters*. Murray Gold thrilled us again with his spine-chilling soundtrack, conducted by Ben Foster – the man whose energy never ceases to amaze me! I will remember it for the rest of my life.
Alexander Buchanan (12), via email

REQUEST SPOT

Your trickiest Doctor Who queries answered...

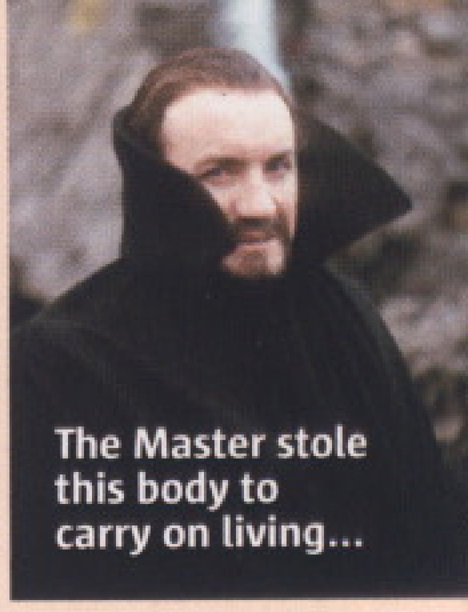
I was astonished to hear the Doctor tell Clyde in *The Sarah Jane Adventures* story *Death of the Doctor* that he can change 507 times! I thought the regeneration limit was just 12 times – what's going on?! **Katie, via email**

You're not alone in being puzzled, Katie! Let's look at the evidence... The fact Time Lords can change 12 times (and have 13 lives) was central to the plots of both *Mawdryn Undead* (1983) and *The Trial of a Time Lord* (1986), and was restated in the 1996 TV Movie. The principle was established as far back as 1976's *The Deadly Assassin*, in which the Master was desperately trying to cling onto life in his decaying 13th body.

However, it was also suggested in this story that more than 13 lives *was* possible – the Master tried to achieve this by harnessing the power of the Eye of Harmony. Later, in 1983's *The Five Doctors*, the Time Lords offer the Master 'a complete new life cycle'. So it could be that '13 lives' is an arbitary limit set by the Time Lords. What's more, in 1969's *The War Games*, the Doctor says that he can 'live forever, barring accidents', while in 1979's *The Creature from the Pit*, he declares that he has 90 lives (and that he's used about 130 of them!).

So maybe, now that the Time Lords are locked inside the Time War, their rules no longer apply, and the Doctor really *can* change 507 times? Or more likely, just as seems to be the case in *The Creature from the Pit*, he was probably just joking!

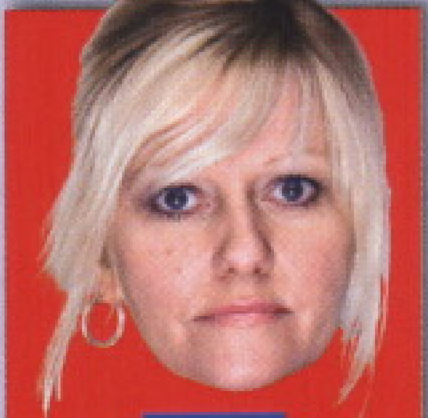
The Master – having used up all 13 of his lives...


The Master stole this body to carry on living...

YOUR VERDICT

You've voted on one of Doctor Who's thorniest issues...

We went on to some Doctor Who internet forum or other, and asked who you think is the feistiest Doctor Who mum. And look! You voted in your dozens...


68%
JACKIE TYLER

13%
SYLVIA NOBLE

19%
OLD MOTHER

YOU SAID...

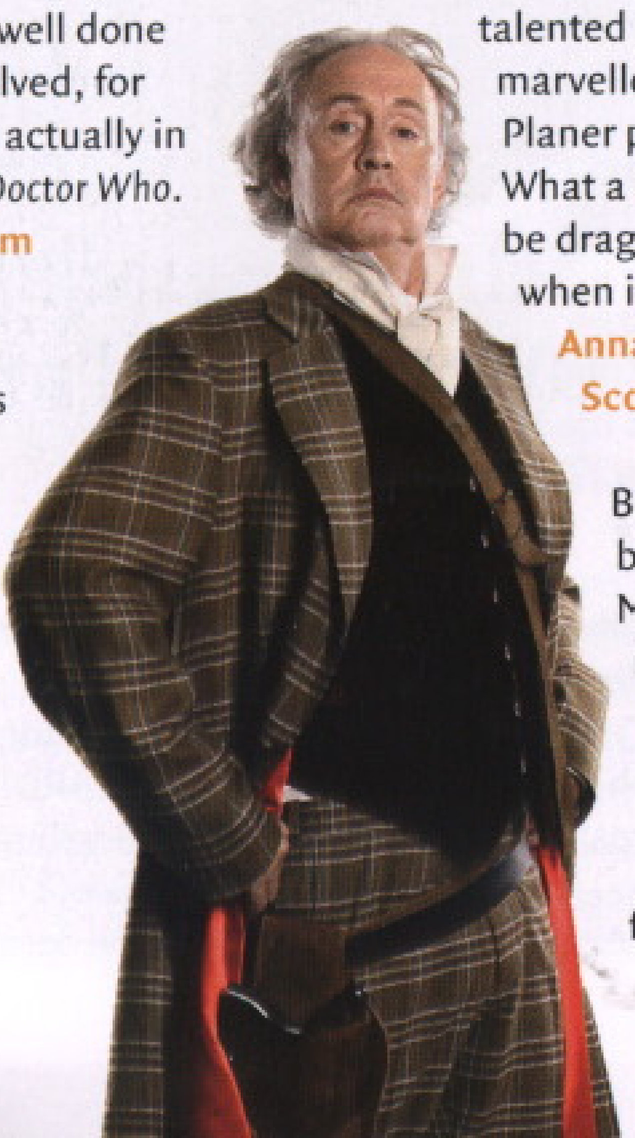
It *has* to be Jackie Tyler all the way. Not only did she flash her knickers in *Love & Monsters*, but she slapped the Doctor!
Bradley, Walford

Sylvia must be the feistiest *Who* mum. Donna gives as good as she gets back, but I wouldn't want to be on Sylvia's wrong side!
Elliot, Hollyoaks

Look no further than the very first story for the feistiest mum. Old Mother kept that Tribe of Gum in check! Er, till she was murdered...
Ken, Weatherfield

Huge congratulations to composer Murray Gold and to conductor Ben Foster, who was a delight to watch on stage as he leapt around looking like he was loving every second! A massive thank you and well done to everyone who was involved, for making me feel like I was actually in my own little episode of *Doctor Who*.
Lorna Brown, Birmingham

It was a great story, with enough buried references to keep the die-hard fans happy, and enough of the 'expected' to keep less-obsessed audience members feeling part of the whole thing. Good balance achieved!
Andrew Tomlinson, West Yorkshire



When the Weeping Angels appeared out of nowhere you could hear the crowd groan with fear! The Doctor's appearances were both funny and realistic. Nicholas Briggs is such a talented man and how marvellous to see Nigel Planer playing Vorgenson. What a night – I had to be dragged from my seat when it finished.
Anna Hills (15), Scotland

Ben Foster and the band performed Murray Gold's masterpieces to perfection, the monsters looked brilliant, Matt Smith's scenes fitted in nicely with the rest of the show, Nick Briggs was great as Churchill, and Nigel Planer was simply incredible – but what surprised me most was how good the story was. *Doctor Who Live* was the 'greatest show in the galaxy' and I would love to see another one.
Bradley (15), via email

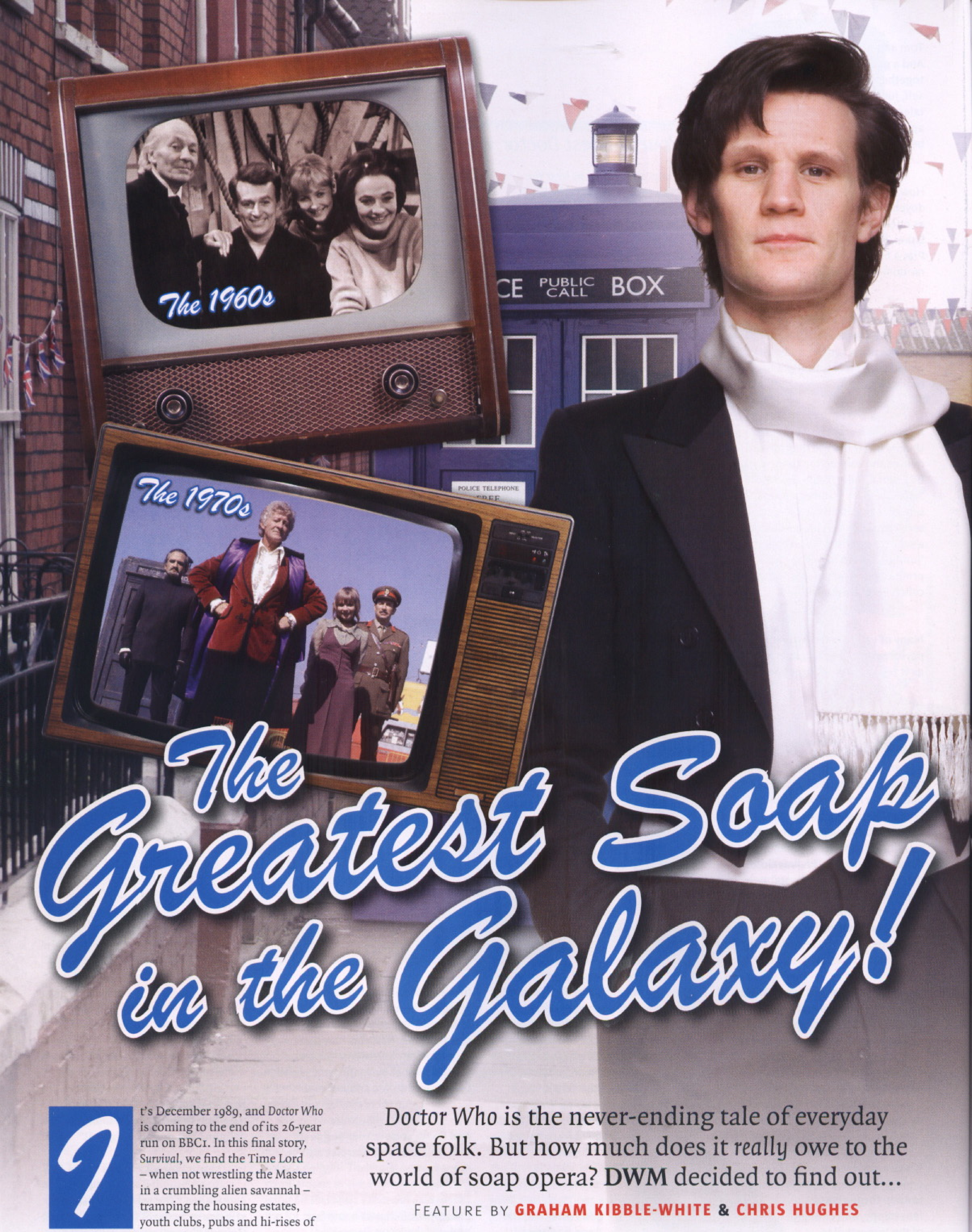
And finally, one reader suggests that we should all exercise a little more restraint...

Not until Christmas!

I'm surprised that so many fans 'devour' the latest *Doctor Who* merchandise as soon as they get it. Why don't they save it till Christmas, like I'm doing? Getting loads of DVDs, books, toys etc on the Greatest Day Ever, and then watching the new Special at night!
David Brilliance, County Durham

WHO SHORTS...

"How come I've only just signed up to a DWM subscription? It's amazing and I'm texting a magazine! This is (time)crack(ers)" enthuses Lewis, via text. John Hughes requests, "Can we please give Tom Baker his own monthly column? The man is a legend!" Karen Jolley asks: "What about a poster of the Doctor in his towel with toothbrush. Please!" Richie complains, "The rain here in Cardiff still doesn't cease! Damn you Gaiman!" Send us your messages by texting DRWHO followed by your name and message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page. *Service Provider Telecom Express 0870 8804869.



The Greatest Soap in the Galaxy!

Doctor Who is the never-ending tale of everyday space folk. But how much does it *really* owe to the world of soap opera? **DWM** decided to find out...

FEATURE BY **GRAHAM KIBBLE-WHITE** & **CHRIS HUGHES**

It's December 1989, and *Doctor Who* is coming to the end of its 26-year run on BBC1. In this final story, *Survival*, we find the Time Lord – when not wrestling the Master in a crumbling alien savannah – tramping the housing estates, youth clubs, pubs and hi-rises of present day Perivale, London. It's an arresting sight. As impressive as the incandescent planet of the Cheetah People is, it's more thrilling to see our hero in a grey, suburban environment. Any moment he could turn the corner into *our* street. This dip into the everyday feels like virgin territory.

Then, in the very last episode, the Doctor all but steps through the looking glass, venturing into a council flat where there's a front room with a telly. The kind of front room we might well be watching the programme from.

Only five million viewers – Not All That Much in 1980s currency – witness this foray into the real world. Because on a chilly Wednesday evening, nearly four times that number are fixated on one question: *What will Alan Bradley do when he catches up with Rita in Blackpool?*

Doctor Who died that night. For a while. On the evening the TARDIS landed in an everyday street, it was steam-rollered by the ordinary comings and goings of ITV's Queen Bee soap *Coronation Street*. Now deemed a ratings failure, the

The 1980s
The 1990s
DAME KELLY HOLMES CLOSE
The 2000s

sci-fi saga was withdrawn, de-accessioned and pretty much junked by a BBC intent on exiling any form of fantasy drama from its screens for the next decade.

Gah! Let's all wave a fist at *Corrie!* Plus the whole world of soap opera! It's the lowest of the low, right? This ten-a-penny genre, created to flog the scented wares of Procter & Gamble, Colgate-Palmolive and Lever Brothers. It's on the bottom rung of the TV ladder, fighting for a foothold alongside – *spit!* – reality television. Not worthy of even a *mention* in **DWM**!

Well, no. In the main, British soaps manage to mesh the efficiency of the production line with a little bespoke detailing. They're able, entertaining, fit for purpose... and *adored* by those who follow them. Granted, they're the work horses of television, but then, one could argue *Doctor Who* is exactly the same: an unrarefied, returnable and entertaining format which, when it began, ran almost all year round. And that's not the only parallel.

So, if you're a soap denier, put aside your preconceptions as **DWM** reveals exactly why there's a pure sliver of the stuff running all the way through *Doctor Who*.

(Oh dear. Are we about to encounter what Davros once referred to as "consumer resistance"? Or was that Frank Butcher? You know, when he tried flogging those manbags down the Queen Vic...) ➤

> **“BRITISH SOAPS ARE ABLE, ENTERTAINING, AND ADORED BY THEIR FOLLOWERS. THE WORK HORSES OF TELEVISION... BUT THE SAME IS TRUE OF DOCTOR WHO!”**

The 1960s

"It's a police box. What on Earth's it doing here?"

Our original soap foursome, rehearsing for Episodes 27-30!

POLICE PUBLIC CALL BOX

Episode 1 in 1963: And 768 instalments later, the adventure still continues...

An estranged 'relative' arrives!

SOAPS OF THE ERA

Coronation Street, Compact, Dr Finlay's Casebook, Crossroads, 199 Park Lane, The Newcomers, Weavers Green, Market in Honey Lane, Waggoner's Walk

The TV decade began with a visionary, determined to bring something new to television, despite resistance from Them Upstairs who feared 1960s Britain wasn't ready for his way-out concepts about family drama. Following a hastily remounted pilot came a commission for 13 episodes. Thirteen that turned into... well, forever, it seems.

Thanks to Tony Warren's faith in the power of storytelling rooted in the everyday, *Coronation Street* is set to celebrate 50 years on screen in December. In a soap-like twist of fate, the man who'll be leading the show through its birthday (and beyond) is Phil Collinson. He who – alongside Russell T Davies and Julie Gardner – brought *Doctor Who* back to our screens in 2005.

Doctor Who's own origins in 1963 both mirror and diverge from *Corrie*. While it too survived a dodgy pilot and a short-run commission, it wasn't wholly conceived by an auteur. Rather, it was borne out of a committee who'd been set the task to formulate a show to fill a specific slot in the schedules. By this point, *Coronation Street* was already adjudged a success, so it's tempting to speculate what effect – if any – it had on the BBC's nascent family drama.

While *Corrie* was way out in its ordinariness, *Doctor Who* was just plain way out. It makes absolute sense, then, that the series' very first moments take place in an everyday location. Our journey to other worlds and times begins right here at home, and a junkyard in East London... where the TARDIS awaits.

The hero characters of Ian Chesterton and Barbara Wright are similarly recognisable – real people holding down real jobs (both are teachers). It's through them we will come to understand the mores of *Doctor Who*.

"I think it's very fair to compare the first year of *Doctor Who* to a soap," Phil Collinson tells **DWM**. "It was shot in a studio on little sets, much like the ones we have at *Coronation Street*. But the genius was to take two ordinary people – people who could have appeared in any soap of the time – and put them in this extraordinary world."

Gareth Roberts – who as well as writing latter day episodes of *Doctor Who* has worked on *Coronation Street*, *Emmerdale* and *Brookside* – agrees. "Actually, I think Ian and Barbara are very much like the companions we have now," he says, "although, granted, we know less about them and their domestic lives. But they have proper jobs, we know who they are, how they're going to react. We're emotionally invested in them."

> **"IT'S VERY FAIR TO COMPARE THE FIRST YEAR OF DOCTOR WHO TO A SOAP OPERA"**

For Collinson, those first 12 months on board the TARDIS "are very much about the relationships between the people, the politics of how Ian, Susan, Barbara and the Doctor work as a group. How they all feel about each other, look out for each other... or don't."

With a sense of one ongoing, unending story, surely those early Hartnell adventures *were* a soap? Not everyone's wholeheartedly in agreement. "*Doctor Who* was a serial drama, so to some extent that's true," says present day *Doctor Who* writer and *Corrie* fan Mark Gatiss. "But there is also a bit of a reset button. The thing is, what's the difference between a serial and a soap? I would argue Jacqueline Hill's [Barbara] performance, the intensity of that and her anger at the Doctor – who develops from a selfish old man into something much more – is just great characterisation. Nothing particularly soapy."

It's hard to imagine how contemporary viewers responded when the teachers left the series. Their departure, even more than Susan's, is pivotal in defining what *Doctor Who* is about.

"Until then, it's the story of Ian and Barbara," says Roberts. "It's oddly similar to the first two years of the revived series, which was the story of Rose. I remember watching *The Runaway Bride* and it was a jolt that Billie Piper wasn't in it, because, in a way, she'd been the main character. I think that must have been what people felt when *The Time Meddler* came on. That realisation: 'Oh, it's about the Doctor now'."

Establishing the programme as a street through which many will pass – even those playing the Doctor – is key in securing its longevity. It's also another facet comparable to the world of soap, where The Queen Vic, The Woolpack or The Rovers Return will outlast any transitory proprietors. No one actor is bigger than *EastEnders*, for example. When Ian Beale, like Susan Foreman, finally heads off for a new life 'up West', the lights will not dim in Walford.

From hereon in, the soap parallels become less obvious in the Hartnell era, bar continuing feuds with the Daleks and the introduction of the aforementioned estranged 'relative' (well, member of the same species), the Meddling Monk. On board the TARDIS we find ourselves with a crew – Vicki and Steven, a spacewoman and a spaceman – both from a sci-fi future.

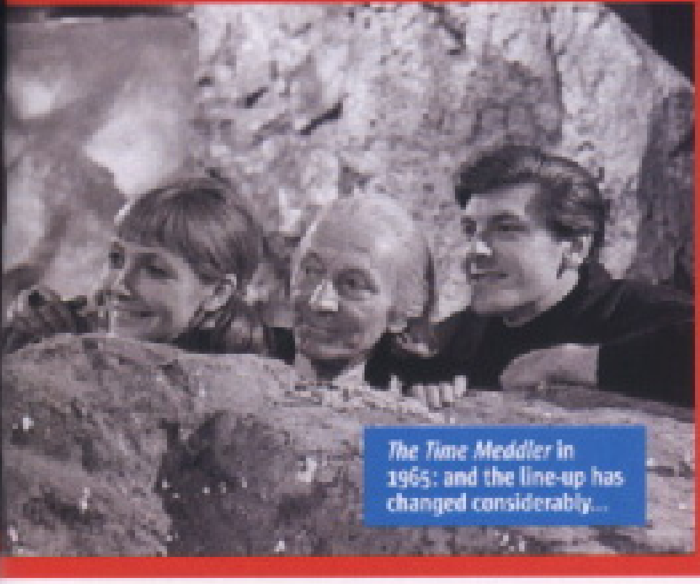
Roberts again: "It all goes wrong very quickly. I always think the best companions – people like Sarah Jane – are real people. We don't know anything about Steven Taylor! But now the show is about Doctor Who and a couple of interchangeable sidekicks."

Visually, too, *Doctor Who*'s destiny lies in the stars, its kitchen sink beginnings in Totter's Lane receding from view. It's not until 1966's *The War Machines* that the TARDIS touches down on a contemporary street once again (*Planet of Giants*, in which Earth is treated like an alien landscape for our miniaturised crew, not withstanding). Reflecting the sheer novelty of this setting, the episode opens with an extensive establishing sequence of London.

But this is an aberration, and it's worth pointing out that in the 1960s – and actually throughout the whole of *Doctor Who*'s run until *Survival* – we never see him inside a modern day, suburban home, where there's a telly and a kettle and signs of family life. That's despite the fact he spends five years in the 1970s on terra firma. We're getting ahead of ourselves...

So, why this aversion for setting the series in the real world?

DWM put this question to Graeme Harper, who's worked on *Doctor Who* in various capacities since the 1960s, and directed stories in both the original and latter day run, as well as helming soap operas such as 1970s nursing saga *Angels*, *EastEnders*, *The Bill* and



The Time Meddler in 1965: and the line-up has changed considerably...

> **“IN THE 60s, THE MODERN WORLD FELT TANGIBLY CLOSE, BUT NOT HERE YET”**

– when we speak to him – *Coronation Street*'s 50th birthday celebrations.

"I think it was always meant to be kept in the realms of fantasy. It was a science-fiction series that went into space, at least that's how I saw it. But then, of course, every series had its kind of William Tell or Robin Hood story too, going back into history."

Phil Collinson puts the decision down to fashion. "It was more about vogue," he reasons. "Lots of that type of television was set in bunkers or on the Moon. It's probably very profound, but I think nowadays we're more concerned with the world in which we live, rather than looking outwards to other planets. In the 1960s and 1970s, the modern world felt tangibly close – but not here yet. We're much more grounded now. We live in an age that's incredibly technologically advanced, and that brings up a whole new set of preoccupations."

Rupert Laight has written for *The Sarah Jane Adventures*, and worked on an impressive array of soaps: *Emmerdale* (under Gareth Roberts), *Coronation Street*, *Family Affairs* and the revamped *Crossroads*.

"Everything since has tended towards soap opera," he reasons. "TV is increasingly about representing what's happening in ordinary people's lives. But in those days it was all about the Avengers having fabulous adventures in gorgeous 1960s pads and drinking champagne. Back when *Coronation Street* started, TV execs couldn't possibly believe anyone would want to watch something so ordinary as people in Manchester talking in the ginnel."

Come the Troughton years, the programme is much more conceptual, particularly in its design, and the Doctor is journeying with a Victorian and Jacobite.

"Jamie and Victoria are more like children's storybook types," reckons Roberts. "But they work very well because we can imagine them as real people. However, Jamie fancying Victoria and not saying anything isn't really a soap story, because nobody in a soap would keep quiet about their feelings when waving her goodbye, which is what he does. That's not dramatic enough for a soap – although it's hugely dramatic in *Doctor Who* because a storyline of that type was very rare."

Everything changes with *The War Games*!

At a stretch, the era's base-under-siege tales could perhaps be described as a hugely compacted soap, where we're introduced to a group of people and how they interrelate... before the monsters come. But it's not until *The War Games* the series takes another definitive turn towards something resembling the popular serial drama.

The epic 10-parter from 1969 changes everything, and reveals the secret soap opera at the heart of the show: The Doctor has a home, maybe even a borough! He has responsibilities (which he's shirked) and a community (which he's rejected). Finally, it becomes clear which soap archetype he conforms to: He's the black sheep of the family. ➤

PHIL COLLINSON

The producer of *Doctor Who* from 2004 to 2008 is now at the helm of *Coronation Street*. **DWM** caught up with him at the end of September, just as filming began on the cataclysmic tram crash which is set to raze the Street on the week of its 50th birthday.

Own up, Phil. Are you a bigger *Corrie* or *Doctor Who* fan?

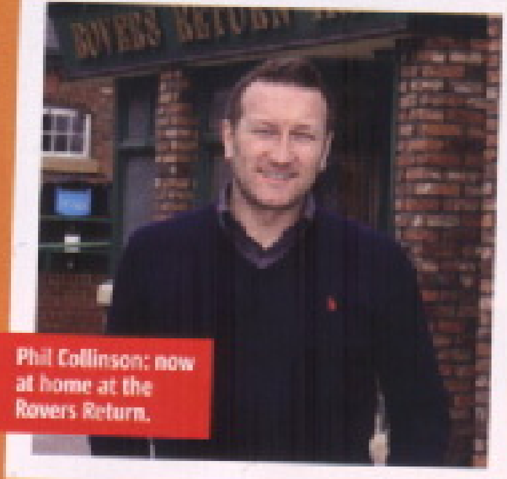
"Oh, blimey! I love both of them, although they sort of share the same place in my memories. Both you can sit and watch with the whole family. I remember watching *Corrie* with my grandmother when I was a little boy. It was the sort of thing everybody had a view on and talked about. In the same way they did with *Doctor Who*. Although with *Corrie*, characters like Ena Sharples and Elsie Tanner were almost friends of my grandmother. My mum and she would talk about them as if they were real – what Elsie's been up to and 'what about that husband?' Somehow they were tangible. And I suppose that's been the main difference between the two shows. *Doctor Who*'s a fairytale about a world you'd like to disappear to, and *Coronation Street* is the world you're in."

How have you ended up at *Coronation Street*?

"It's a big programme, and it's a very exciting year for the show. I was in Manchester setting up a drama department for the BBC. I just think I realised I need to be at the coalface and I don't like being in meetings and strategising. It was right that I tried it. After *Doctor Who* I thought, 'What will I go and do?' They did actually ask me to produce *Coronation Street* back then, but I thought I should try something else. They really surprised me by asking me again this year. I thought I'd burnt my bridges."

Does the production experience compare to *Doctor Who*?

"*Corrie*'s a huge show. We've got three or four film units out every day, we're making five episodes a week – that's just over two hours of television every single week, 52 weeks of the year. So in terms of a production schedule it couldn't be any more different. I thought I worked hard on *Doctor Who*, but this is a whole new level!"



Phil Collinson: now at home at the Rovers Return.

DWM readers might say soap is 'churned out'...

"Before I came here, I thought that. Actually, it's not. The people on *Corrie* work really hard and meticulously. Just getting these shows made takes an absolutely monumental effort beyond anything I've ever seen. And they love what they're doing. There are some who've been here for years and years, and they're here because they adore it."

Recently, *Corrie*'s run a story where Ken Barlow (William Roache) was reunited with his errant son (played by William's real son, Linus) and grandson (William's youngest, James). Three incarnations of the same man – was that your own *The Three Doctors*?

"Ha ha! I suppose that's the nearest thing to us having a science-fiction story because when you look at the picture of them all together, it's like the three ages of Ken! It was a bit cheeky. We did the story because we knew the pictures of the three of them would be brilliant."

So shooting on *Coronation Street*'s 50th birthday week has now begun?

"It's like a *Doctor Who* reunion! Working on this is myself, [*Doctor Who* director] Graeme Harper, [*Doctor Who* special effects supervisor] Danny Hargreaves and Arwel Wyn Jones from the *Doctor Who* Art Department."

Had you always known you were going to bring so many *Doctor Who* people with you?

"When I started thinking about what we would do for the 50th, and I knew it was going to be this big and this involved, I sort of knew who I wanted. The people who will just get you through."

Is this new territory for *Corrie*?

"I think it's bigger than anything they've done before. It is quite relentless and it is a huge disaster! There will also be some nice little elements, things I learnt on *Doctor Who*, like we can do some big shots from an 80-foot crane and paint in the rest of Weatherfield with CGI, and it doesn't have to break the bank. It can give you something that's really brilliant and looks special and spectacular that you didn't expect."

The 1970s

"So... the fledgling flies the coop..."

Over 300 instalments in, and it's time for another tear-jerking departure...

SOAPS OF THE ERA

Emmerdale Farm, General Hospital, The Brothers, Crown Court, Pobol y Cwm, Angels, Garnock Way, Dallas

Much like the 1960s, the decade begins with the Doctor on Earth. Tellingly, the Doctor arrives when the TARDIS thumps down in a woody glade. But for all the talk of exile to the blue planet, it's a never-England, a few years in the future where the Third Doctor serves his time. Granted, Season Seven does portray a more industrialised Britain but for the rest of Jon Pertwee's run, this is an oddly rural landscape – one the show would revisit in the twenty-first century as Leadworth – and strangely littered with scientific outposts, much like the lonely research stations in *The Sarah Jane Adventures*. Certainly when the Doctor is powering Bessie down an unmarked country lane, it never feels as though he's about to hit commuter traffic, or we might come across him stuck in a jam on a Sunday afternoon.

"We're never really in normal places in the Pertwee years," says Gareth Roberts. "The nearest you come to something like that is *The Green Death*. But generally it's about scientific establishments and people turning pumps on and off."

Pertwee himself famously said the strength of his stories were their suburban setting, and the threat of stumbling across an abominable South London interloper, stinking up your smallest room. "But they *never* did the Yeti on the loo in Tooting Bec," reckons Roberts. "Never! Russell [T Davies] was the first to do that in the show. Although, *Terror of the Autons* does have a vague feel of the real world..."

What, a real world where poor old Farrell Snr's kitchen has to be blue-screened into the back of shot, while he's being throttled by a Troll doll?

"Well, yes, that's true," Roberts demurs, "but there is somebody making the tea, and a circus in town. Things you might actually see."

> "THE PERTWEE ERA FEELS MOST LIKE THE MODERN SERIES IN TERMS OF ARCS"

1970: The Doctor finds himself stuck in an army-based soap!

Mark Gatiss, however, contends that for him the milieus explored during this time *were* close to home. "To me, as a Pertwee-era child, I knew that landscape of gasometers and industrial complexes. That was very real and frightening. But I do think they felt a pressure to make everything a bit more heightened. The fact the UNIT stories are set slightly in the future, it's like, 'We can't make this too ordinary, or it'll look like an episode of *The Brothers*'."

Ah, *The Brothers*. The BBC's business soap, which began in March 1972, was set in a family run haulage firm. Rather neatly, Sixth Doctor Colin Baker would turn up in 1974, taking on the Master-esque role of ruthless merchant banker Paul Merroney. But that serendipitous casting aside, it's still worth lingering upon. For whatever reason, the early to mid 1970s was a period when occupational soaps came to prominence on British TV. Here, also, was *Emmerdale Farm*, *General Hospital*, *Crown Court* and *Angels*. So, while the Pertwee stories arguably eschewed a real world setting, there's a case to be made that it had refashioned itself... into an army soap.

The Brothers sci-fi style?

Within this set-up, the UNIT family operates like any other clan. The Doctor – to use another of Pertwee's odd analogies – as the 'mother hen', the Brigadier as the authoritarian father, Yates is the conflicted elder son, Benton the slightly slow kid-brother, Jo the ditsy sister who comes of age as the show progresses and the Master as the regular hate figure. Hmm, job and family together, plus our hero spending time trading *bon mots* with decanter-owning captains of industry...

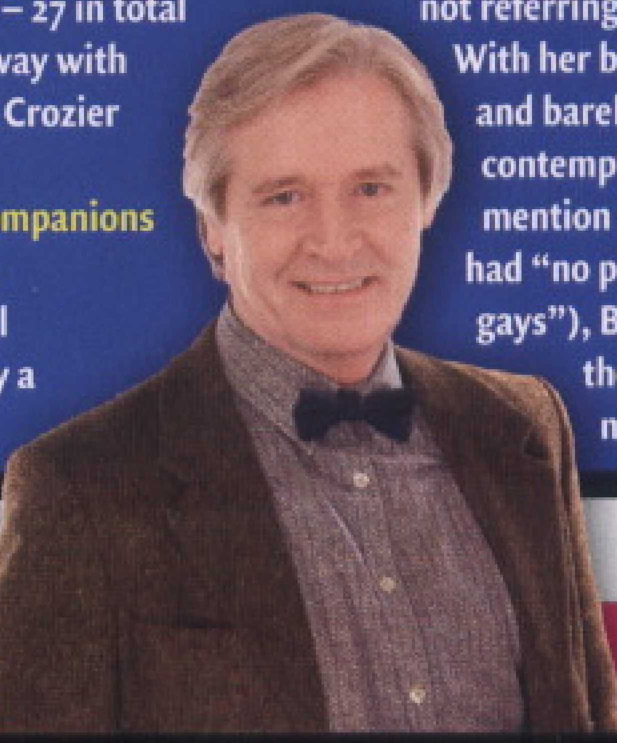
Surely *Doctor Who* had become *The Brothers*?

Gareth Roberts sounds a note of sanity. "I wouldn't compare it to *The Brothers*! No, I think the interesting thing about the Pertwee stuff is that it's the most like the modern series in terms of arcs and finales and revelations. So, for example, on all of those Barry Letts/Robert Sloman stories, it's about the departure of Jo, or the Doctor realising what his big character flaw is, the Doctor's relationship with the Master, or Mike Yates going bonkers and then coming back. Narratively, that's much more like the current show than anything else."

KEN BARLOW IS THE DOCTOR!

And here are 10 reasons why...

- Educated to a high degree, he turned his back on academia to wander through time and space (or, in Ken's case, Bessie Street School and the office of the *Weatherfield Recorder*).
- He lives inside an anachronistic box that seems much bigger on the inside than the outside (seriously, how do they all fit into No 1 Coronation Street?)
- A champion of righteousness and justice, his morals frequently get him into trouble. What we're trying to say here is, Ken can be a bit pompous sometimes.
- He spent many years estranged from a close relative named Susan, until Ken's errant daughter showed up again in the 1980s.
- He has been accompanied on his adventures by a succession of nubile companions – 27 in total (erm, can we get away with referring to Wendy Crozier as 'nubile'?).
- Some of those companions have experienced a shocking death (Val was electrocuted by a faulty hairdryer).
- He has appeared in scenes with a black and white Guardian. But Ken stopped buying it when they introduced colour.
- He recently struck up a close friendship with an immortal polysexual time-traveller (all right then, Gail's gay dad).
- He was introduced to a child he never knew existed (actually, this is always happening to Ken, less so the Doctor).
- He had a long-running rivalry with his arch-enemy – no, we're not referring to Mike Baldwin. With her barbed quips and barely-concealed contempt for Ken (not to mention the fact that she had "no problem with the gays"), Blanche truly was the Master to our man's Doctor.



The ongoing regular cast of 1974. And a man with headphones.

Setting and narrative aside, one aspect where the Pertwee years particularly excels is in its companions. Cambridge educated Liz Shaw may have a degree in Baffling Science (or something) but the way she's dragooned into UNIT and her initial resistance to the outfit and the Doctor seems real. She's succeeded by Jo Grant, who initially feels like a throwback to the more simplistic storybook sidekicks of the Troughton years but, as time passes, we see her mature. She also becomes unprecedentedly close to the Time Lord. When she leaves in *The Green Death*, this 'fledging' has clearly had an effect on our hero. It's one of the series' best – and most surprising – moments, the Doctor brooding alone in Bessie as the sun goes down. This season of *Doctor* Who ends, not on an explosion, but a character note. All that's missing is a 'Peggy's Theme'-style remix of Ron Grainer's closing music.

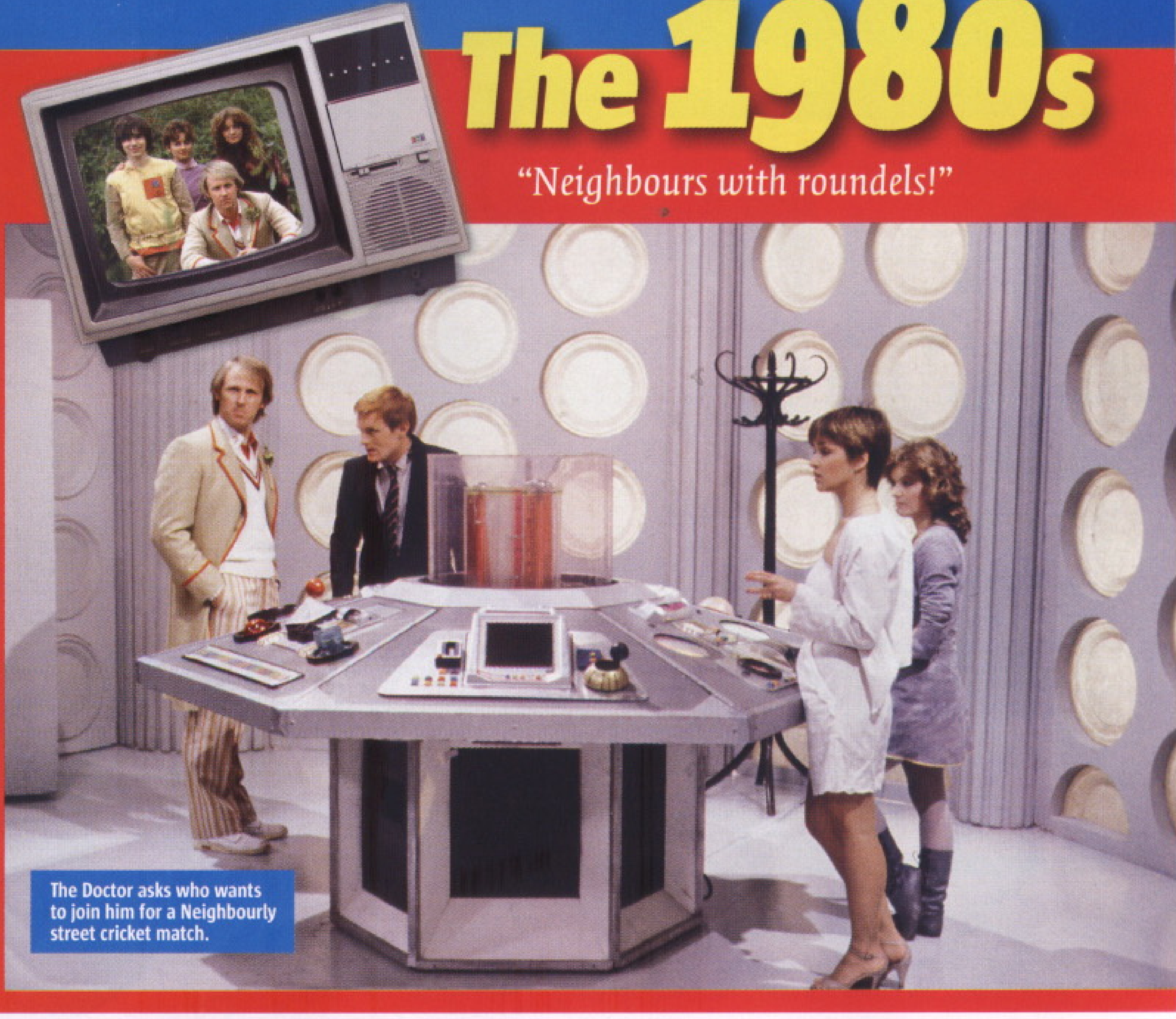
By 1974, change is in the air as Tom Baker and Philip Hinchcliffe arrive. The intention is clear: break up the cosy familiarity of the Pertwee format. This Doctor is no longer happy in a family unit (or UNIT), and often asserts his independence and alien-ness, most obviously with *Pyramids of Mars*' "I walk in eternity" speech. There's still the odd encounter with alienoids in the Home Counties, but *Doctor Who* is mainly taking to the skies. If we were feeling particularly brave, we might try to argue that the 'Key to Time' season returns a serial element to the show, but in truth there's never any real sense of stories rolling into each other. The flip resolution at the end of the series, with the Doctor blithely jettisoning everything amassed over the preceding weeks, only underscores this lack of cohesion.

But as the Doctor knows, you can only run for so long. The 1970s draws to a close with a new world of television looming. Younger, fitter and marching to the beat of some soon-to-be familiar 'doof-doofs'.

The Key to Time series: not especially soapy, despite a story 'arc'.

The 1980s

"Neighbours with roundels!"



The Doctor asks who wants to join him for a Neighbourly street cricket match.

SOAPS OF THE ERA

Triangle, Dynasty, Brookside, The Bill, Albion Market, EastEnders, Howards' Way, The Practice, Casualty, Neighbours, Citizens, Park Avenue, Home and Away

At the top of this new decade, incoming producer John Nathan-Turner – whose long gestating, but never realised, pet project was to remake 1960s soap *Compact* – gave *Doctor Who* a radical makeover. Season 18 sees the programme re-adopt the serial format, with each adventure, to varying degrees, informing the next. More presciently, Tom Baker finds himself laden with a youthful supporting cast, before he himself is swapped for a younger man.

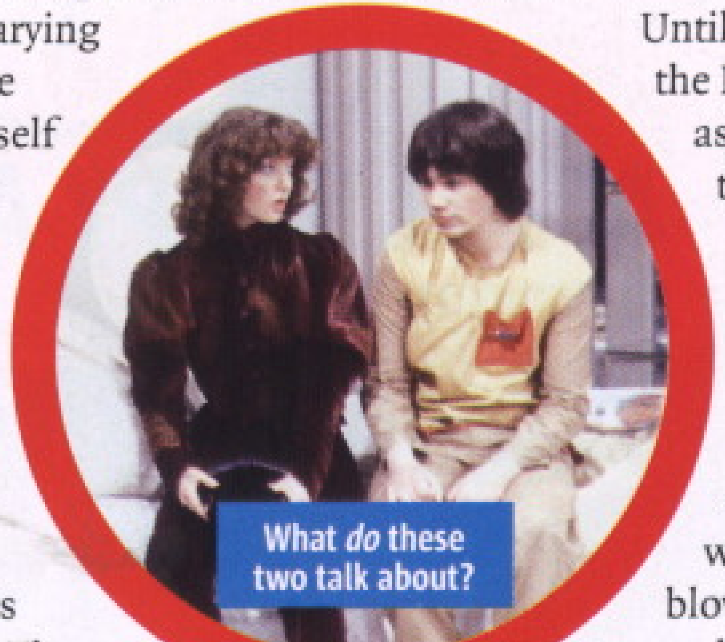
In this instance *Doctor Who* is getting the jump on the soaps, but they would soon follow suit; *Brookside* launching in 1982 and finding favour with young adults thanks to its adolescent characters such as Damon and Karen Grant. The following year, Kevin Webster and Curly Watts spearhead a 'youthification' of *Coronation Street* and then, in 1985 something called *EastEnders* arrives with its teen contingent – Sharon Watts, Ian Beale, Michelle Fowler – squarely up front. Everyone is growing younger.

Gareth Roberts has strong feelings about 1980s *Doctor Who*. "The most soap opera thing ever was the Peter Davison era," he says.

During Season 18, and particularly through Season 19 (Davison's debut), an increasing number of scenes play out within the environs of the TARDIS. They never even open the doors in *Meglos* Part One, and barely venture outside in the first episode of *Earthshock*. It's a change in style that echoes the show's first year on screen when the interplay between the travellers was a fundamental part of the format. However, according to Roberts, this crew doesn't cut it. "I could never fathom how Adric, Nyssa and Tegan could have a conversation," he confesses. "What do they talk about? There'd be Nyssa going on about resonant stroboscopes, and Adric banging on about mathematics. You just think, 'I don't know who they are, or where they come from'."

"THE MOST SOAP OPERA THING EVER IN DOCTOR WHO IS THE DAVISON ERA"

Until this point in the show's history, the Doctor's time machine has acted as a kind of anti-Rovers Return – the point from which everyone departs rather than meets. But now? "The TARDIS starts to feel like a house," says Roberts. "It's somewhere they can return to, even in the middle of an adventure. All that nonsense with Nyssa building that stereo to blow up the android in *The Visitation*, completely killing any sense of place or drama about being in a strange new world. That's just breaking so many rules! *Bah!*"



What *do* these two talk about?

Couldn't you argue that domesticating the TARDIS and concentrating on the tensions onboard is a valid avenue for drama? "I think that's what the intention was, but to be brutally frank, the writing wasn't strong enough. The performances often were. Bizarrely, that's the thing that most succeeds during the Davison years."

While Roberts – and Seventh Doctor script editor Andrew Cartmel, who unkindly described such scenes as "*Neighbours* with roundels" – are unenthusiastic about the kind of soap opera played out between the Doctor and his friends, it did provide the series with a certain emotional weight, so much so that when Adric is killed off, it indulges the event by running its end credits silently – John Nathan-Turner later claiming to have been inspired by the same trick being pulled in *Coronation Street*. ➤

Dirty Den himself watches as the Doctor takes on Davros!

Director Graeme Harper describes the old way of making *Doctor Who* as being like a soap.

Bickering, TARDIS-style.

Tellingly, all of this happens at a point where *Doctor Who* leaves Saturday nights for the first time in its history, venturing out into a twice-weekly slot which – some have theorised – laid the foundations for *EastEnders*. Now, despite our thesis, even we have to concede that rationale sounds unlikely. But it is a lovely coincidence. Even more so that ex con Leslie Grantham (inspired to act by prison visits from Louise 'Leela' Jameson) appears in *Resurrection of the Daleks* almost a year to the day before he would, in the guise of 'Dirty' Den Watts, help batter down Reg Cox's door in the very first scene beamed out of Albert Square.

An aspect of the series we haven't touched on so far is production. Throughout the entirety of its first run on TV, *Doctor Who* was a multi-camera studio show, tasked with shooting about half-an-episode a day.

"Soaps are still made in that way now," says Graeme Harper, who helmed the Davison classic *The Caves of Androzani* in 1984. "That's absolute fun to work on – very pacey, very fast. It's the only way you can make them in time. And in the 1980s, that's exactly how we did *Doctor Who*. So some of the time those shots weren't quite as good as they would be had you done them on single-camera."

This set up always limited *Doctor Who*'s output, making it challenging to visually exceed what was being turned out by *Corrie* or *Emmerdale*. It was something Harper reacted against. "I'd do my multi-camera work for most scenes, but when it came to the action stuff I started doing single-camera work. *Androzani* had so much action in it I dangerously undertook more shots than we had time for. I paid the price. Some scenes were lost."

"IF THERE WAS ANYTHING AT ALL SOAPY ABOUT THE SERIES IN 1985, IT WAS HAPPENING OFF-SCREEN"

As Davison's tenure continues, *Doctor Who* becomes preoccupied with its own history, staging soap-style comebacks for the likes of the Black Guardian or Omega, the equivalent of Ray Langton fetching up again at the Rovers. It may have mirrored the ebb and flow of real life, but each returnee required so much in the way of exposition it punctured any sense of verisimilitude.

Things change around the time of Colin Baker's arrival – the extended cast is dumped, although long TARDIS scenes remain, almost as a hangover, even though there's no opportunity for layers of interplay between the Time Lord and companion Peri. The Doctor himself becomes a less relatable character, and once more the soap factor is in abeyance, even when the production team bring in a classic soap 'bitch' in the form of the Rani, played by Kate O'Mara (*Emergency – Ward 10*, *The Brothers*, *Triangle*), who, the following year would star in US über soap *Dynasty*.

No, if there was anything at all soapy about *Doctor Who* in 1985 it was happening off screen and the show's very own "they're trying to close us down!" storyline, as BBC mandarins moved against it. At which point, it bounced – in the guise of *Crown Court*...

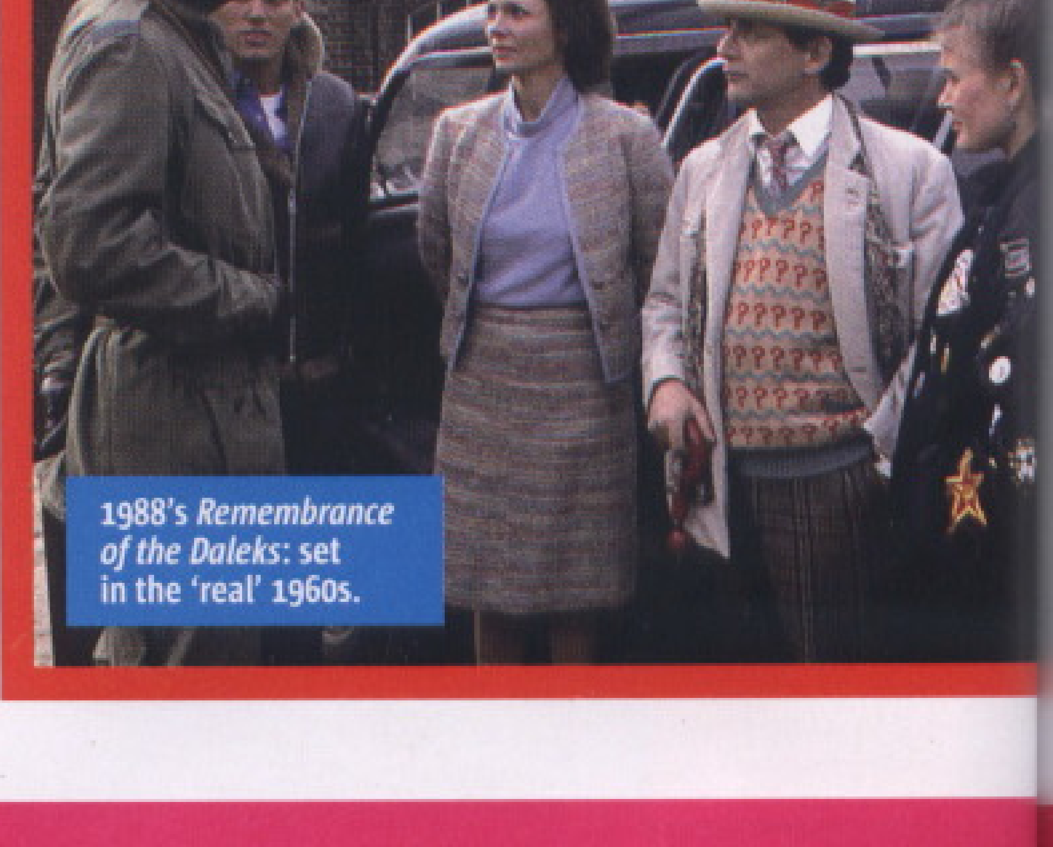
During its final years on TV – under script editor Andrew Cartmel – there's both a desire to make *Doctor Who* 'true' science-fiction, but also grounded in reality. *Remembrance of the Daleks* does well to place the show in the real 1960s, buffeting against racism, a quasi-credible military presence and a world where, when people die, there's a funeral. There's also an attempt to rewire the mythos, positing the Doctor as something other than a black sheep. What that something is remains unclear to this day.

At this point, the series was now scheduled against *Coronation Street*. "I genuinely think whoever made that decision looked at the ratings for *Blake's 7*, which had been in a similar slot five years before," says Gareth Roberts. "It had done ridiculously well against *Corrie*, the only time its audience had dipped was when it was opposite *Charlie's Angels*. But, actually, I think a lot of *Doctor Who* fans like soap and there's a real crossover between their audiences. Both are family shows, whereas *Blake's 7* was watched by boys and, erm, strange ladies."

And so it was here that the 26-year-old tale of ordinary space folk was to end. For a while. But the real reason for *Doctor Who*'s TV demise? Make no mistake, the residents of Weatherfield were complicit, however, they were no lone lynch mob. It was soap opera in general, which, during the decade, had become a national obsession.

On 20 October 1989, *Corrie* sprung a third regular episode and in November *Emmerdale Farm* (which, by the mid 1980s was now running all year around) became *Emmerdale* to usher in a new aggressively marketed version of the rural saga. Waiting in the wings, Verity Lambert's own *Eldorado* (1992 – although that show, if anything, underlined the fact that there was no longer a public appetite for oddball characters in alien environs) and a third regular episode of *EastEnders* (1994).

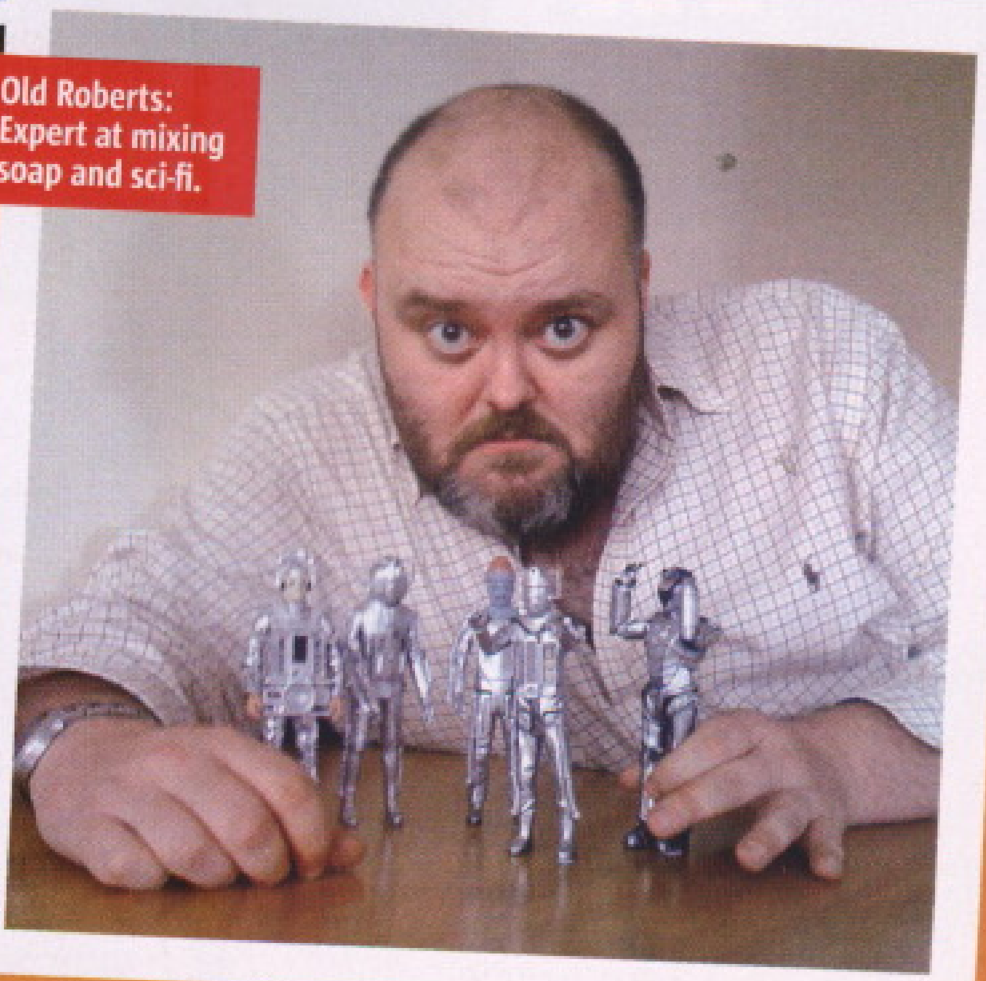
Doctor Who had been squeezed out.



1988's *Remembrance of the Daleks*: set in the 'real' 1960s.

GARETH ROBERTS

He's been a storyliner on *Coronation Street*, a story editor on *Emmerdale* and a script writer on *Brookside*. But how has Gareth managed to mingle the worlds of soap and sci-fi?


Old Roberts: Expert at mixing soap and sci-fi.

It's rumoured that during your time as a storyliner on *Coronation Street*, you smuggled in the odd *Doctor Who* reference, like naming a certain knicker-stitching factory 'Underworld' in honour of the 1978 Tom Baker story.

"Erm, yes. But it was also funny within the universe of the Street – 'What's the name of an underwear factory? Let's call it Underworld'. However, the big one in *Coronation Street* – and this continued for years after I left, much to my semi-embarrassment – was that there was an old people's home in Weatherfield called Mayfield Court, which I named after William Hartnell's house! Just because it amused me. But it got taken up, so people were always going off to live in Mayfield Court!"

Wasn't there also a 'Clayton Hickman' – named after the former DWM editor – who mugged someone?

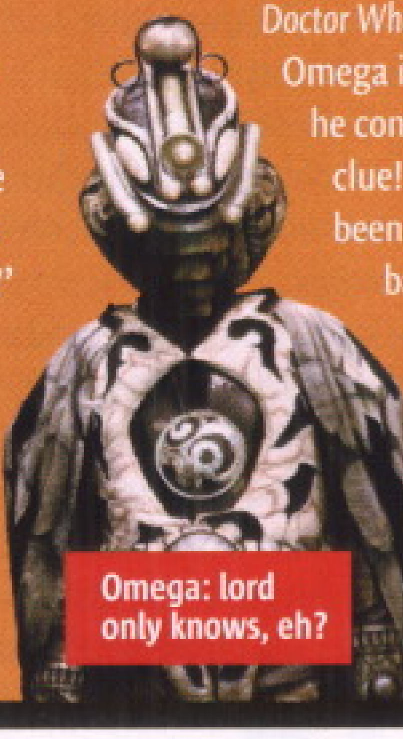
"He coshed poor old Maud Grimes in her wheelchair. There were occasional things like that, but I think all the writers did it. If you had names, it's often easier to pick one up from someone you know, because it will sound more authentic. The odd thing about it – Steven Moffat's always said this – is in real life you can get people with the most ridiculously sounding made-up names. So, actually, when you watch TV, people are always things like 'John Foreman'. I did actually know a Dave Moustache. He never had a moustache. But you couldn't call a character Dave Moustache, because it sounds ludicrous."

After *Corrie*, you moved on to *Emmerdale*. Did you continue to smuggle in the *Doctor Who* references?

"There was one time where Scott Windsor had to go for a job interview at a computer firm and I just couldn't resist it. The story came through from the writers and there was a kind of sexy lady who ran it. I just said, 'For a laugh, let's just call the computer firm The Think Tank and the lady Miss Winters [both from Tom Baker's 1974 début story, *Robot*]'."

What do you learn as a writer from soap?

"Getting down to the basics, the thing you always need to ask is: 'What does this character want?' And also the best stories are the ones where you can see both sides of an argument. So there was a plot in *Corrie*, where it was Ivy versus Gail. I can't quite remember what it was about, but something quite ordinary. People were watching it and saying, 'Well, I can see Ivy's point and I can see Gail's'. So that's always dramatically more interesting. Now the thing in *Doctor Who* and *The Sarah Jane Adventures* is you want the villain's motivation to be credible. You have to imagine them getting what they want. So, you know, for me, looking back at old *Doctor Who* days, I've no idea, really, what Omega is going to do in *Arc of Infinity* when he controls the Matrix. Not a bloody clue! That mistake, I think, has never been made in *Doctor Who* since it came back. You can understand what everybody's doing, what they want. And you can imagine it happening, so you get a real sense of the threat."

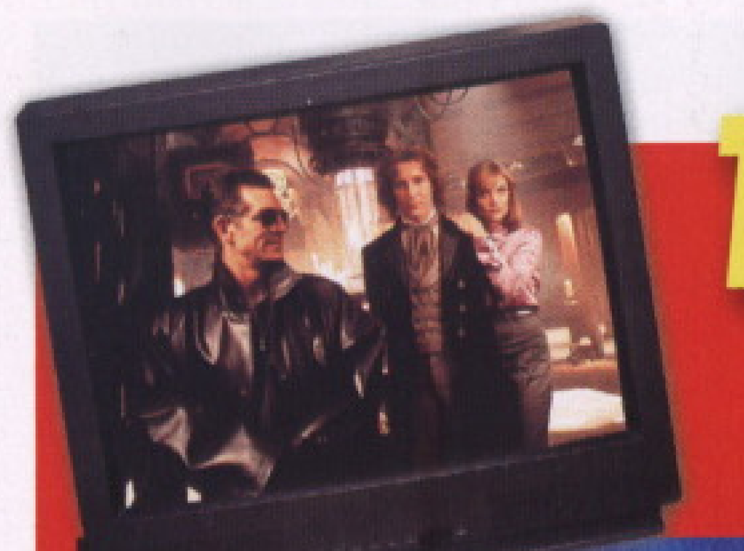

Omega: lord only knows, eh?

Is writing *Doctor Who* more demanding than soap?

"Yes! It's definitely the hardest job I've ever had. Every new episode you do throws up a completely new set of weirdness. Like, when I was writing *The Unicorn and the Wasp*, that's about fitting a *Doctor Who* story around an Agatha Christie story. But how can these things co-exist when the Doctor should be able to walk in and sort it out very quickly? When I was doing *The Lodger*, there was a completely different set of problems. How do Craig [James Corden] and Sophie [Daisy Haggard] feel about each other? What's upstairs? Why doesn't the Doctor go up there straight away? All those kind of things."

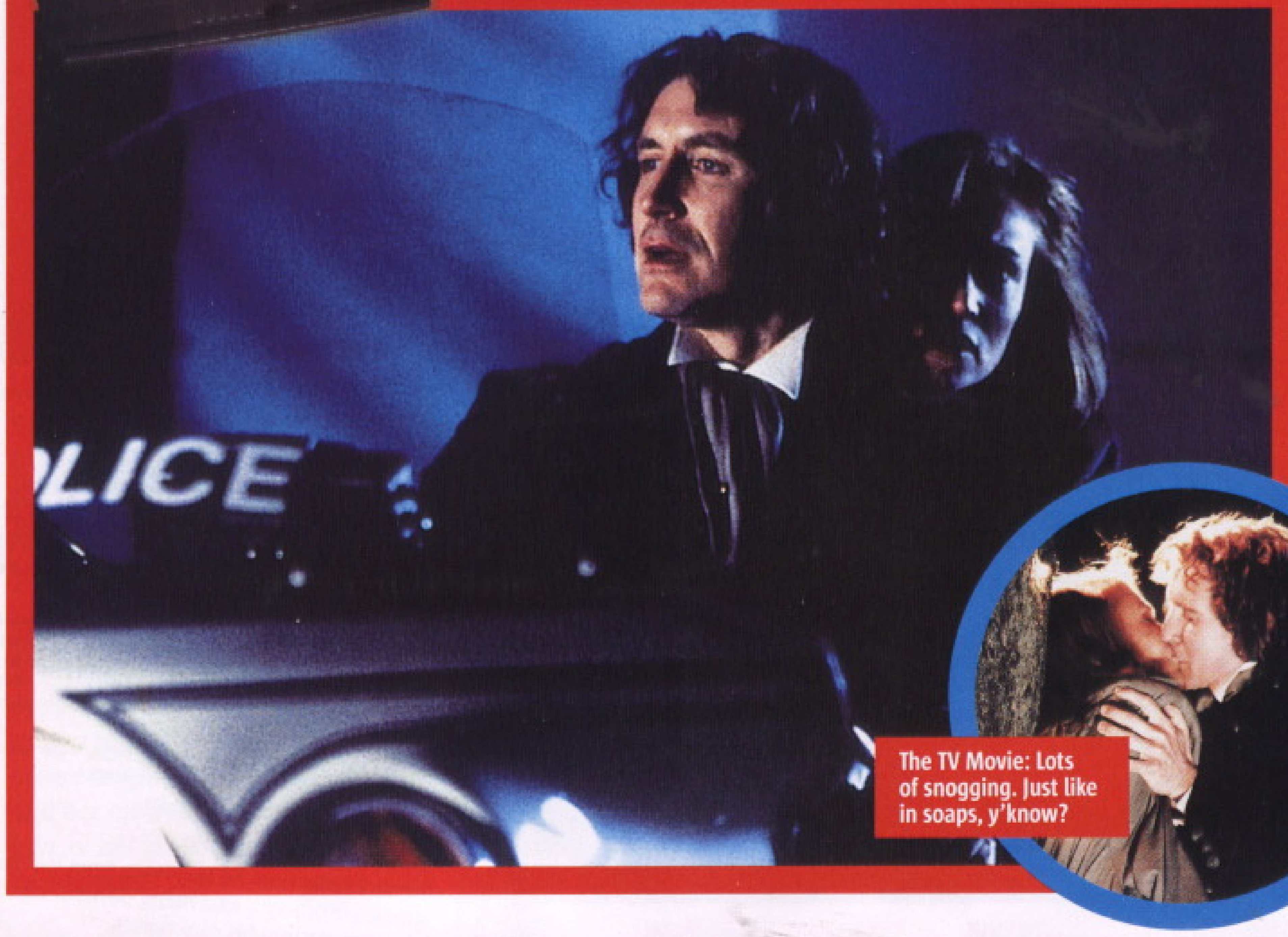
Some people would say that, just because of the frequency of soap, it couldn't be turned out with the kind of love and affection that goes into *Doctor Who*…

"I'll tell you what was interesting. I was a fan of *Coronation Street* when I started working there in the mid-1990s, and that was regarded as a bit odd. That wouldn't be the case now. It's considered as almost a necessity that you have people who have grown up with the show, who love it. So I think that's really changed in television. Because the stakes are so much higher for everyone, you really need your programme to be a success. You can't just coast along. Passion and dedication and enthusiasm are regarded as good things now."



The 1990s

"I finally meet the right guy and he's from another planet!"

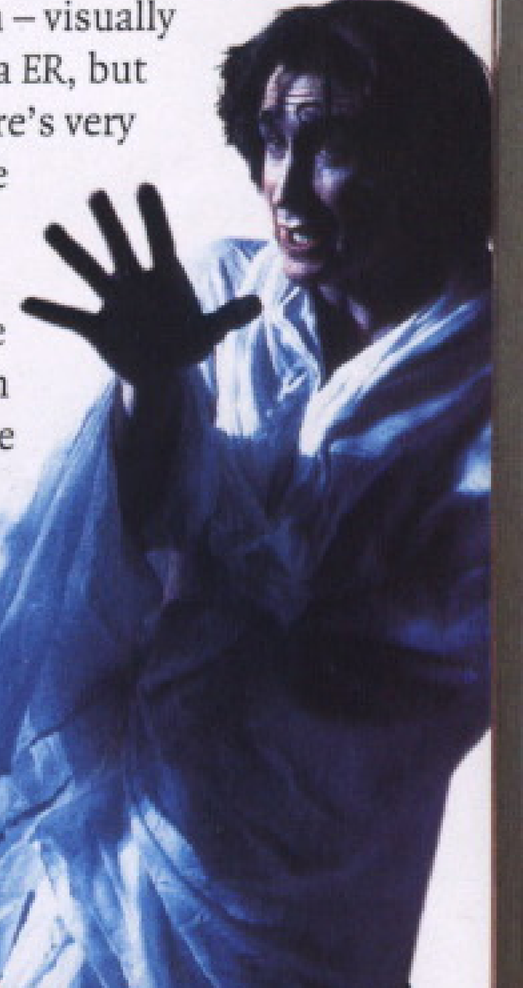

The TV Movie: Lots of snogging. Just like in soaps, y'know?

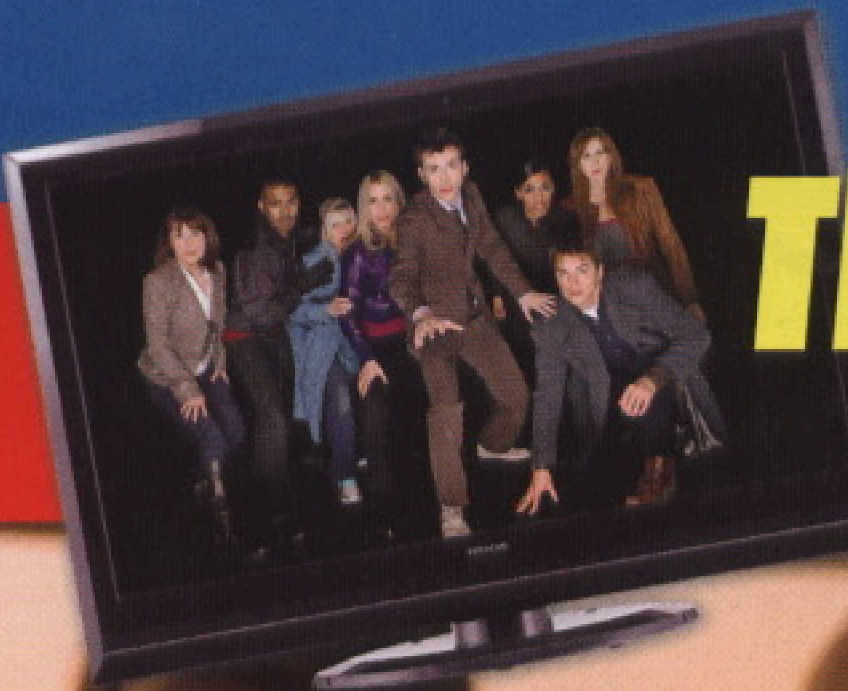
SOAPS OF THE ERA

Families, Jupiter Moon, Family Pride, Eldorado, Machair, Hollyoaks, Rownd a Rownd, London Bridge, Springhill, Family Affairs, Quayside, Westway, Holby City

Soaps continue to ascend through the 1990s. *Corrie* launches its first spin-off video, *Coronation Street: The Cruise*, in 1995 and follows this up two years later with *Coronation Street: Viva Las Vegas!*, written by former *Street* storyliner Russell T Davies. Plus, the show sprouts a fourth weekly episode in 1996 and *Emmerdale* a third in 1997.

When the Doctor does return, he's in Canada, and starring in a production which – visually – owes a little to US hospital drama ER, but is more inspired by *The X Files*. There's very little here that draws upon what we recognise as the domestic soap, other than a preoccupation with the series' own past. Oh, and the Doctor's first proper on-screen snog, of course! However, the idea that the tropes of that genre might mesh well with *Doctor Who* seem as alien as the see-through snake squirreled away inside poor paramedic Bruce. ➤





The 2000s

"Chops and gravy!"

The Doctor mixes with ordinary folks on the Number 200 to Brixton.

SOAPS OF THE ERA

Doctors, Night and Day, River City, Silver Street, Holby Blue, Echo Beach, The Royal Today, The Cut

The opening seconds of *Rose* tell us a lot about how soap played an important part in *Doctor Who*'s successful 2005 comeback. Starting in outer space, the camera zooms in on Earth, London (almost a fly-by of the *EastEnders* tiles)… and Rose Tyler's alarm clock, which ushers in her ordinary life – getting up for work, meeting her boyfriend. It's a journey through sci-fi into soap.

This is underlined when the Doctor (dressed as one of the Mitchell brothers) steps into the Tylers' hallway, and flips through a copy of *Heat* magazine. Thus the programme itself steps into a brand new paradigm – one that feels absolutely natural and sensible for most viewers. This is the real world! People fancy each other, worry about what's for tea, even watch soaps on telly…

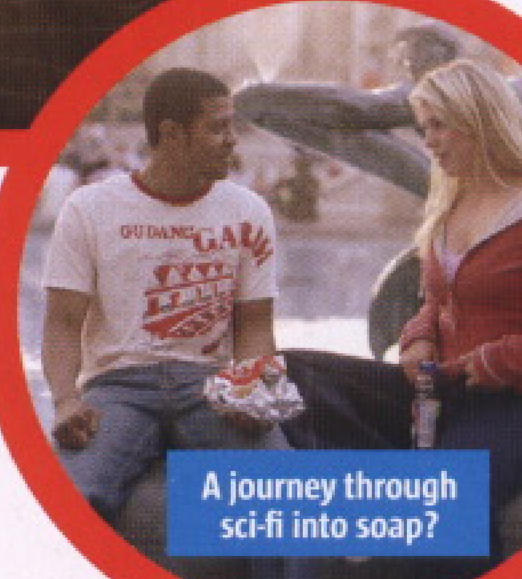
"That's why *Doctor Who* resonated with such a big audience," says Phil Collinson. "People had expected something cold and remote, but actually, they got something they understood and knew.

"You can't ignore how successful the show was," he continues. "By the time the end credits to *Rose* rolled, the audience had got it and decided they liked it. Maybe people would call that approach 'soapification'. I would call it sophistication. It was just a very different way of telling those stories."

As Collinson reveals, in 2005 the production team's goal was to make *Doctor Who* for a mass audience. "Not for the hardcore fans, although we hoped they'd enjoy it. But *Doctor Who* really needed to appeal on a more sophisticated level, dramatically and emotionally."

Setting the series in the here and now picks up from where we left the Seventh Doctor in *Survival*. But as Mark Gatiss confirms, the reinvention of *Doctor Who* encompassed a lot more than simply absorbing the iconography of soap.

"What Russell T Davies did was give *Doctor Who* the sort of heart it only ever had before when a Doctor or a companion left. However, to actually introduce Rose's life and family – that was a completely different take. That Rose Tyler might want to ring her mum up was something we'd *never* had before. If you don't like it, you might call that approach 'soapy'. Perhaps it does make it a bit more parochial, but I think it's great writing."



A journey through sci-fi into soap?

The Tyler clan, led by Jackie, feel as though they wouldn't be out of place in Albert Square.

"I wouldn't say that!" counters Rupert Laight. "They're much more *Coronation Street*. *Corrie* always has a very camp, funny woman in charge of a dysfunctional family."

Laight is equally emphatic about *Doctor Who*'s soap quotient during this time: "I think Russell, when he first came to the show, was under a huge demand to make it a soap. I'm surprised he resisted that as much as he did. And how much Steven Moffat went for it…"

Don't worry, we won't leave that comment hanging for too long. But first, here's Gareth Roberts again, and he's also insistent *Doctor Who*

THE E20 DILEMMA!

It's one of the most troublesome aspects of *Doctor Who*'s on-off relationship with soap, a timeless riddle that would tax even the minds of Logopolis' eggheads – and it goes something like this…

Doctor Who is set in a universe where *EastEnders* exists as a fictional programme. In *Army of Ghosts* we see the Doctor watching an episode of the Cockney soap in which Peggy Mitchell instructs a Cyberspook purporting to be Den Watts to "get outta my pub!" Meanwhile, in *The Impossible Planet*, he demonstrates a neat line in BBC irony when he declares, "This'll be the best Christmas Walford has ever had!"

The problem is, *EastEnders* exists in a universe where *Doctor Who* is also a fictional programme. Bradley Branning was a big fan of the series, and was once seen at a *Doctor Who* exhibition with his girlfriend Stacey. Back in 1989, the "two biscuits short of a box" dimwit Trevor Short could sometimes be seen sporting a stripy scarf or bespoke T-shirt in homage to the Time Lord.

More recently, the lament: "Gays in *Doctor Who*? Wouldn't have happened in my day," was spluttered in a fit of Barrowmanphobia by cabbie Charlie Slater (played by Derek Martin, who appeared in *Image of the Fendahl*, with its, er, tender moment between Max Stael and Adam). On Christmas Day 2008, we saw many residents of Albert Square sitting down to watch *The Next Doctor*. And we're not even going to get into *Dimensions of Time* here. Or ponder why the Doctor doesn't remark on the remarkable similarity between Torchwood maven Yvonne Hartman and Den's ex-wife Chrissie.

The real question is this: if the Doctor watches *EastEnders*, what happens if he sees an episode that mentions *Doctor Who*? Like the time Den Watts (bearing a remarkable similarity to Kiston from *Resurrection of the Daleks*) referred to a wheelchair-bound Ian Beale as "Davros."

And what happens if Bradley sees an episode of *Doctor Who* that references Albert Square? What we're considering here is a form of recursive occlusion, and if he's not careful Phil Mitchell may be trapped inside a series of ever more dimly-lit Queen Vics.

In many ways, this is a baroque variation on the question raised by many a smartarse dad over the years: How come you never see the residents of Coronation Street watching *EastEnders*? And what *do* the Walford folk see if they turn on the television at half past seven on a Tuesday?

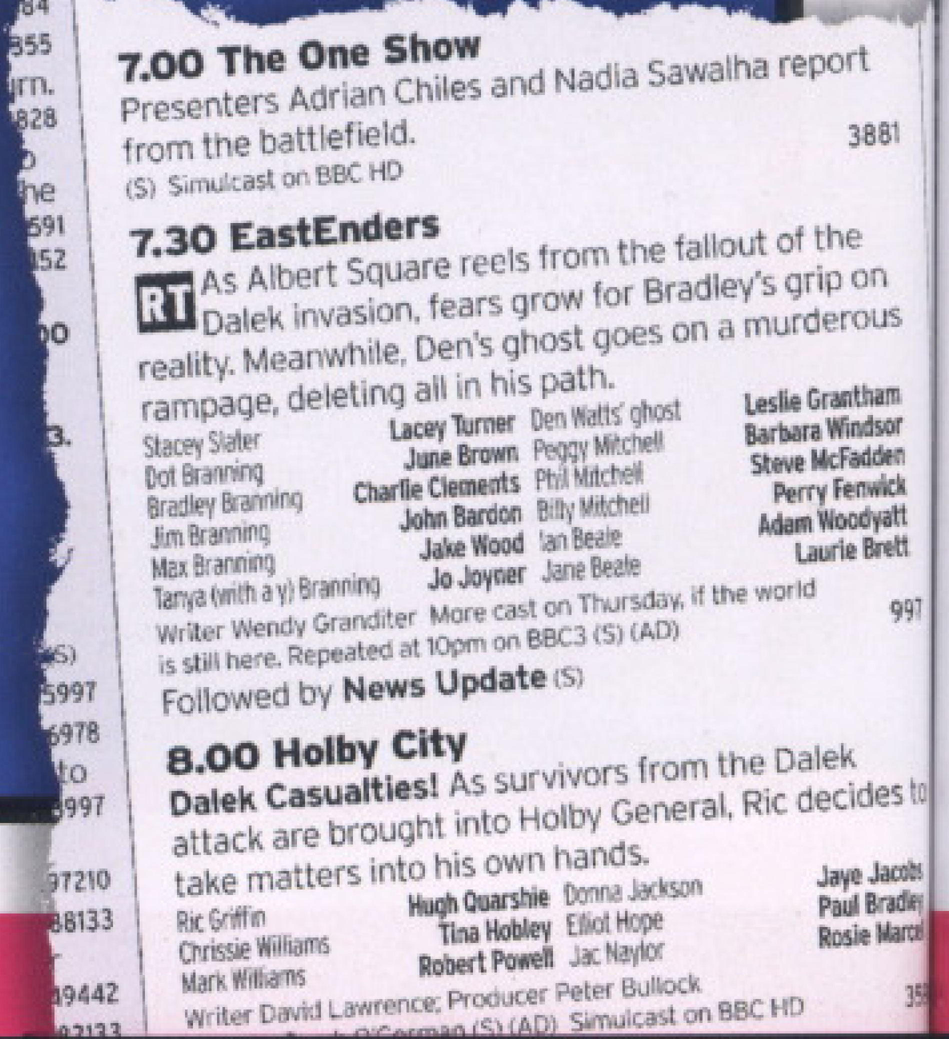
It's to a soap opera from times past that we must travel for the solution to The E20 Dilemma. In the 1980s, Channel 4's Liverpool serial *Brookside* attempted to get round the problem of it being unrealistic for its residents to never be seen watching soap operas. It invented its own fictional effort – *Meadowcroft Park* (apologies if you thought we were about to refer to *The Magic Rabbits*).

It was fair to assume, then, that while the rest of us were watching *Brookie*, the residents of the Close were tuning into *Meadowcroft Park* (and for true realism, we like to imagine that fictional fable went rubbish around 1996).

Now, following the axiom established in *Time Crash*, where the presence of two Doctors in the same TARDIS "shorted out the time differential" (thus providing a neat excuse for the saggier countenance of Peter Davison), it's logical to posit that whenever the Doctor sees *EastEnders*, the universe compensates for The E20 Dilemma by replacing any mention of *Doctor Who* with a reference to the sci-fi equivalent of *Meadowcroft Park* – maybe *Professor X*, *Nightshade* or possibly *Mr Mystery*.

And similarly, the same brand of wibbly-wobbly telly-welly reasoning ensures that the residents of Albert Square aren't likely to disappear in a puff of logic if Rory decides to tune the TARDIS scanner to BBC One anytime soon.

Bradley and Stacey venture inside the TARDIS itself!



7.00 The One Show
Presenters Adrian Chiles and Nadia Sawalha report from the battlefield. 3881
(S) Simulcast on BBC HD

7.30 EastEnders
RT As Albert Square reels from the fallout of the Dalek invasion, fears grow for Bradley's grip on reality. Meanwhile, Den's ghost goes on a murderous rampage, deleting all in his path.

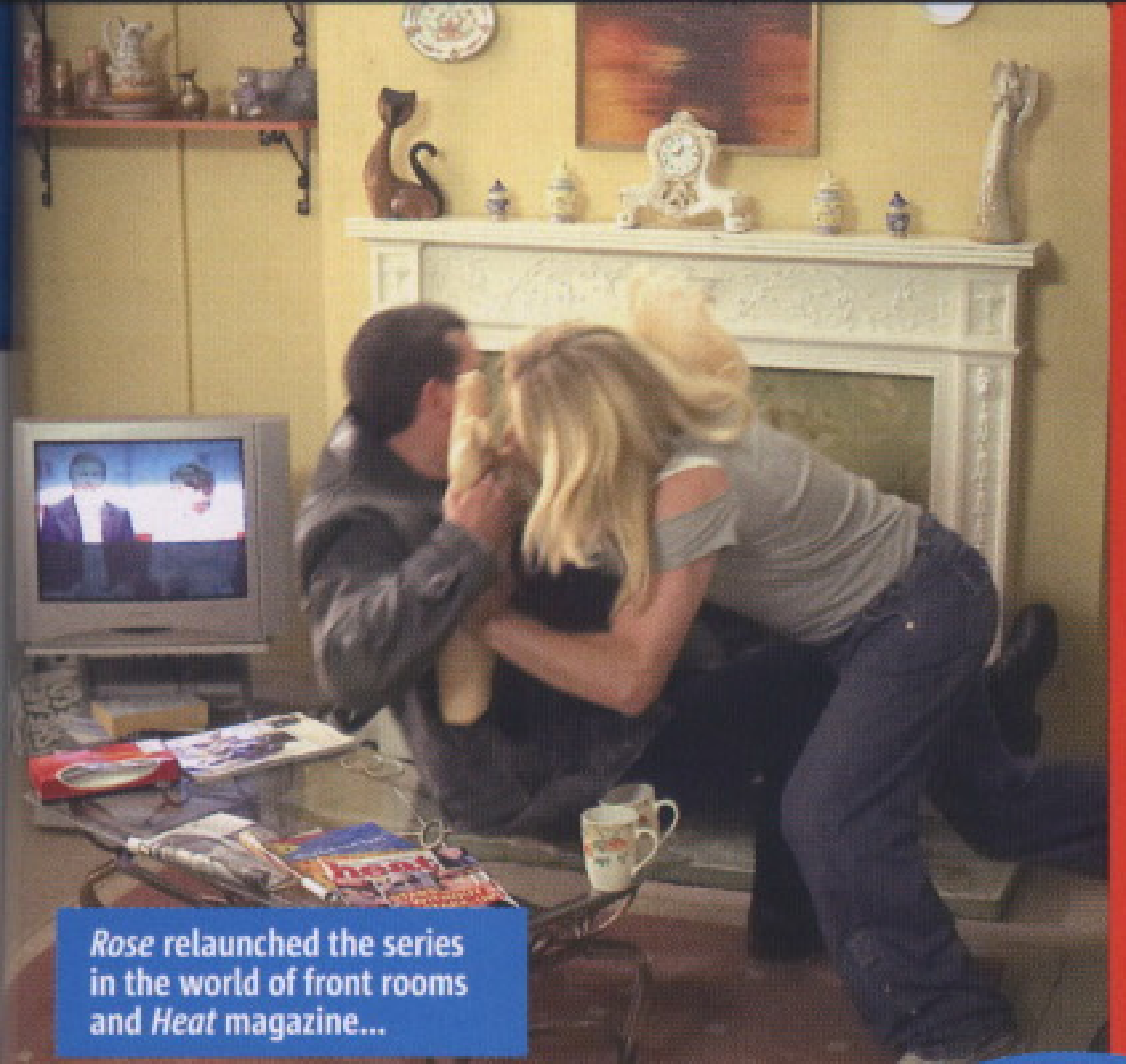
Stacey Slater	**Lacey Turner**	Den Watts' ghost	**Leslie Grantham**
Dot Branning	**June Brown**	Peggy Mitchell	**Barbara Windsor**
Bradley Branning	**Charlie Clements**	Phil Mitchell	**Steve McFadden**
Jim Branning	**John Bardon**	Billy Mitchell	**Perry Fenwick**
Max Branning	**Jake Wood**	Ian Beale	**Adam Woodyatt**
Tanya (with a y) Branning	**Jo Joyner**	Jane Beale	**Laurie Brett**

Writer Wendy Granditer More cast on Thursday, if the world is still here. Repeated at 10pm on BBC3 (S) (AD) 997
Followed by **News Update** (S)

8.00 Holby City
Dalek Casualties! As survivors from the Dalek attack are brought into Holby General, Ric decides to take matters into his own hands.

Ric Griffin	**Hugh Quarshie**	Donna Jackson	**Jaye Jacobs**
Chrissie Williams	**Tina Hobley**	Elliot Hope	**Paul Bradle**
Mark Williams	**Robert Powell**	Jac Naylor	**Rosie Marc**

Writer David Lawrence; Producer Peter Bullock
(S) (AD) Simulcast on BBC HD



Rose relaunched the series in the world of front rooms and *Heat* magazine...

110 episodes after her last appearance, Sarah Jane walks back into the Doctor's life...

Doctor Who comes to Brookside Close?

wasn't going the way of *EastEnders* and its ilk.

"I don't agree with the argument it became more like a soap opera," he says. "Because it's all about the TARDIS going from place to place! Sure, we often drop in on where Rose lives – and we do that with Martha and Donna too – but that's not the same thing at all. It's bizarre people can't see a normal domestic living room on TV without thinking of soap."

The real difference between the two, asserts Roberts, are the story telling methods practised by each. "*Doctor Who* is full of surprises. There's never a surprise in soap, where the viewer is a kind of omniscient but powerless god watching it all. So you're waiting for the moment when Character A gets the information that Character B is having an affair. That kind of thing never happens in *Doctor Who*. Not once! Ever!

"*Doctor Who* is all about unfolding layers of a story," he continues, "but in a soap the story's all up there. The soap way to tell the tale of Rose Tyler would be for us to know from the very beginning that her father had died, and she'd be saying, 'If only there was some way I could find out what really happened to him'. At which point the TARDIS would appear. Likewise, a soap take on *The Pandorica Opens* would begin with a load of Daleks fretting, 'WE-ARE-WORRIED-ABOUT-THESE-CRACKS!'"

For Graeme Harper, who'd return to the series with 2006's *Rise of the Cybermen/The Age of Steel*, the newly 'domesticated' *Doctor Who* had an additional appeal. "I think it made it more horrific that it's here and now, in London, Battersea Power Station. It gave it an extra fear factor."

Where once the series had – by and large – steered clear of visiting somewhere we might live, doing just that had become one of its strengths. "It was hard for them to bring *Doctor Who* to the real world in the old days," reckons Collinson, "because that would have involved a level of special effects – painting things in, or out – that they just couldn't do." There's also a sense that *Doctor Who* had avoided the concept of an alien fleet over Chiswick (something that would become a motif of the more recent series) because it didn't want to muddy its own fiction by having to acknowledge the ramifications of such an event. "But actually, that's where the sophistication of our storytelling comes from," says Collinson.

As the show continues, an adventure like *Fear Her* is 'Doctor Who in an Exciting Adventure at Brookside Close' while *Turn Left* utilizes a supporting cast – the Noble family – who we've grown to love so much, they can step up and take centre stage. Plus, that argument between Donna and her mother over which route she should take to her job interview plays out like an *EastEnders* two-hander.

Oh, and lest we forget: Sarah Jane Smith is back! She's like the show's Annie Sugden (*Emmerdale*), a much-loved character who we're always pleased to see and whose presence infers a sense of legitimacy on proceedings. It's worth noting how her relationship with the Doctor is revisited and soapified. It's only now we discover the depth of feeling she has for her former travelling companion. She, of course, goes on to launch her own series of adventures, set on an everyday street where you or I might live...

"Do I think *The Sarah Jane Adventures* is the soapiest part of the *Doctor Who* franchise?" ponders Laight, who wrote this year's two-parter *Lost in Time*. "I think it's the *least* soapy part. It never has a through storyline, and we're not all thinking, 'Will Clyde and Rani get together?' In fact, what I love about SJA is it *doesn't* feel it needs a soap element, when most programmes do. Every week it's a brand new adventure. It lives in its own bubble."

When the Tenth Doctor and his production team bowed out at the start of this year – with a 20-minute coda saluting their own soap opera – *Doctor Who* got a special kind of closure after 21 years of hurt. It beat *Coronation Street* head-to-head in the New Year's Day ratings. An extraordinary achievement; but then this is twenty-first-century *Doctor Who*, as worthy of red-top front pages as any 'shock' returns in *EastEnders* or despicable new poshos moving into Home Farm. That's extraordinary too.

"MOFFAT'S DOCTOR WHO IS ABOUT REMEMBERING EVERY DETAIL OF A STORY – THAT'S WHAT SOAP *IS*"

So where does that leave us today? You could argue that, once more, *Doctor Who* is setting a flight path away from soap – Amy and Rory live in a Pertwee-esque England, and neither has family members looming large in their life. Urban Britain – for now – is off screen. However, oh, however... the last series did culminate in a big old wedding, gate-crashed by the Doctor's (possible) ex-wife, and overshadowed by a complicated love triangle twixt Time Lord and his two companions. Furthermore, Mark Gatiss hints to **DWM** that the story he's written for next year's series takes place well and truly in the middle of suburbia.

And so soap remains an influence. That's what Rupert Laight tells us. "Steven Moffat's *Doctor Who* is about remembering every detail of what happens in a story – because you might need it later," he explains. "That's exactly what soap is. When they linger on that last shot of someone tucking their wallet into someone else's pocket, you go, 'Oh, I wonder why we saw that? Dunno, but I'm sure it will become significant'. That's what Moffat does. Although Russell T Davies told a story of domesticity, Moffat tells a tale of 'I wonder why he did that?'."

You, wise **DWM** reader, may buy all this theorising, you may not. But thank you for stepping along this road with us. Ultimately, *Doctor Who* and soap is a story that will never end. At the time of writing, there's an odd newcomer in the Chester village of Hollyoaks. Known as Smith (Kevin Smith, actually), he's a little bit eccentric, with a kind of old-young face. And, do you know what? He's claiming to be an alien. DWM

As well as fighting robots and aliens as Leela of the Sevateem, Louise Jameson has had her share of down-to-Earth domestic trauma as a soap opera star...

INTERVIEW BY **BENJAMIN COOK**

Louise Jameson is no stranger to soaps. In January 1973, she played *Emmerdale Farm*'s first-ever murder victim, Sharon Crossthwaite ("I was murdered off screen," she says, "but murdered nevertheless!"); from 1998 to 2000, she appeared as Rosa, matriarch of the di Marco family, in almost 200 episodes of *EastEnders*; and in 2008 she joined BBC Scotland soap *River City* (no, us neither) for a stint as vivacious hairdresser Viv Roberts. Sci-fi fans will know Louise better as TV's second-most-famous Leela (after that cyclopean alien chick from *Futurama*, obviously), the Fourth Doctor's Eliza-Doolittle-inspired savage-warrior companion for one-and-a-half killer mid-70s seasons.

"If you place her in the 70s, what Leela was doing was arriving on a crest of a feminist wave," declares Louise. "Women's lib had arrived from America, and because [her predecessor] Lis Sladen was so lovely as Sarah Jane Smith, there was absolutely no point in replacing her like for like. They were trying to go for something different. If I had to describe Leela, I would say she is very intelligent, very instinctive, very uneducated, and feisty."

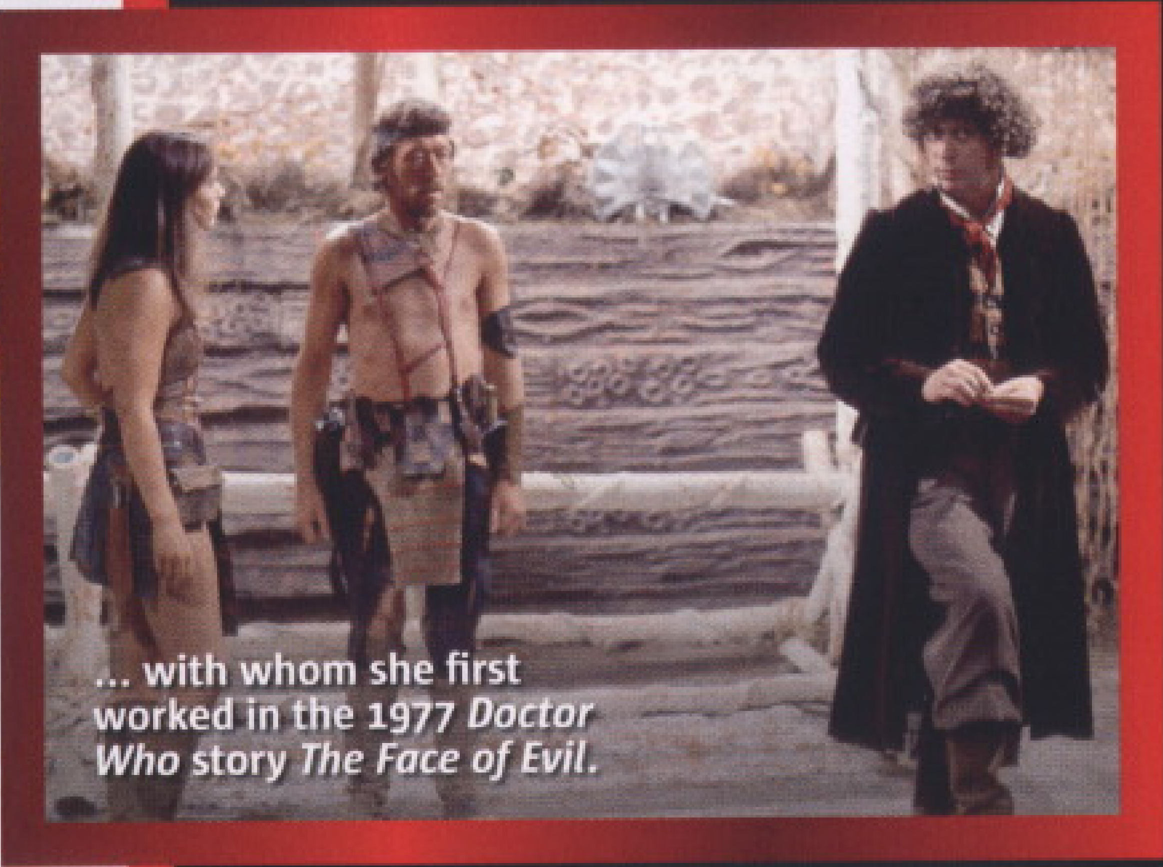
How much of that 'women's lib' stuff is said in hindsight, though? Did Louise sense it at the time – that Leela, in her skimpy leather outfit that was oh-so-so popular with the dads, was striking a blow for feminism?

"I think I did feel it, although I was blissfully unaware that they'd taken my clothes off to do it! It's kind of a contradiction," she acknowledges. "It wasn't until later that I thought, ohh right, that's why they got away with someone so bolshy: they undressed her to do it. I think that was a very deliberate choice on the part of the producer."

From Soap

Savage to Star!

Louise as Rosa di Marco – with her *EastEnders* love interest Jeff, played by Leslie Schofield...


... with whom she first worked in the 1977 *Doctor Who* story *The Face of Evil*.

“I’D DO MY WEEKLY SAINSBURY’S SHOP WHEN EASTENDERS WAS ON...”

So when the kids came up to Louise in the street, was it really their dads who were interested in meeting her and asking for an autograph?

“Normally, some bloke would be pushing his child forward in order to have a conversation,” she laughs. “The kid was used as a bit of a shield, I think.” Of course, the public isn’t *always* particularly gracious...

“I’m just about to tour in a one-woman show called *Pulling Faces*. It’s a comedy about whether to have a facelift or not. I was contemplating having facelifts and Botox, going down that whole road, and that’s what the play is about. There’s a lot of comedy to be had around the menopause. I know that sounds like a contradiction in terms. It’s still a slightly taboo subject. One of the characters – I’m playing 12 different characters – used to be a TV presenter, and one of her lines is, ‘Why do people think they have the right to say intensely personal things just because they’ve seen you on the telly?’ And it’s true.

“People come up and say, ‘Oh, you’ve put on weight,’ or ‘You need to go to the hairdressers, don’t you?’ That comes more from *EastEnders*, I think, because the other parts I’ve played have all been a wee bit odd – you know, somebody from outer space, from the Tribe of the Sevateem, or someone in a prisoner-of-war camp, or someone who lives on Jersey. They’re all just out of reach, whereas Rosa di Marco was a working-class single parent, just doing her best. She’s that much more accessible. People still write to me saying, ‘What should I do for Christmas? My in-laws want to come, and I don’t like them.’ How do I know? My family’s as dysfunctional as anybody else’s.”

When the di Marcos were introduced in January 1998, they were heralded as the *EastEnders* family to rival the Mitchells. “When I got the job, my agent asked, ‘Are you ready for this, the effect that it’ll have on your private life?’ I thought he was being a bit dramatic. When I hit the screen, I was really shocked at the recognition factor. I stopped travelling on the train in rush hour. I only did my weekly Sainsbury’s shop when the *EastEnders* omnibus was on, because I thought I had less chance of being recognised then. The worst for me was when school was out. If there’s a hoard of kids and one of them recognises you, they all start screaming, because they get so over-excited, and I really couldn’t handle that terribly well. If I had to go out on a Friday night... recognition mixed with alcohol... it can be very invasive.”

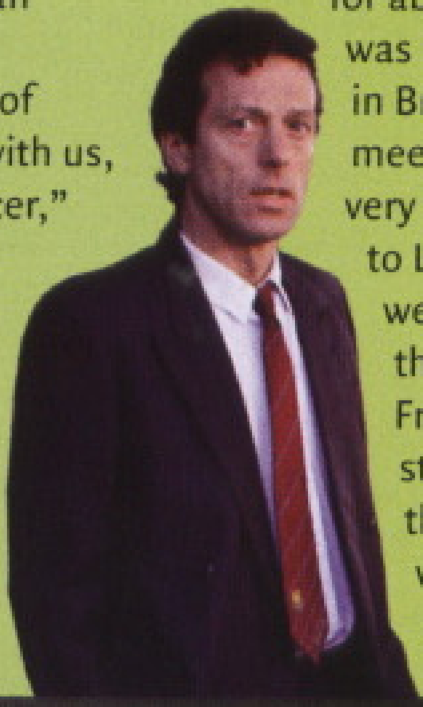
How did Louise cope?

“I’d treat it like a public appearance. Like a performance. I’d make sure the make-up was good, and I was dressed well... It’s not surprising that people who are in soaps do an enormous amount of socialising with each other; that’s the only place where you can be really comfortable, because they understand that love/hate relationship one has with fame. I don’t even think the management really understand it. There were days when I didn’t go out, because I just didn’t have the energy to face it. It got quite dark for me, to be honest. It sounds really w**ky, because I was grateful for the job, and I did like it when it got me seats in restaurants that were supposed to be full, or tickets to the theatre when nobody else could get one, or memberships to clubs. I loved all that. Who wouldn’t? But the other side of it... it was a double-edged sword.”

Shortly after Louise joined *EastEnders*, Matthew Robinson was appointed executive producer. He had been the soap’s principal director when it launched in 1985. **DWM** readers will know him as director of *Resurrection of the Daleks* [1984] and *Attack of the Cybermen* [1985]. In November 1999, he invited Louise into his office. “He said, ‘We’d like you to take over the Queen Vic, and become *EastEnders*’ linchpin family. How do you feel about that? Do you think you could do another five years?’ Well, I was thrilled. I had one boy coming up to uni, the other

The di Marco family share a toast in *EastEnders*.

LOUISE'S LETTERS TO LESLIE...



In 1967, Leslie Grantham was sentenced to life imprisonment for the murder of a German taxi driver.

"A very good friend of mine, now no longer with us, was his probation officer," recounts Louise, "and she knew that he was a talented actor, so she asked me to write to him – so that he had a friend in the profession, in the outside world. This would have been in the early 70s. We became pen pals, and exchanged letters for about 18 months. He was in open prison down in Bristol, and I went to meet him. I liked him very much. He came up to London for the odd weekend – because they're allowed out Friday to Sunday – to stay with me and my then boyfriend, and we got his audition speeches up to scratch, so he'd be ready to audition when he came out."

Grantham was released in 1977, having served ten years. He pursued a career in acting, and his first TV role was Kiston in 1984 *Doctor Who* serial *Resurrection of the Daleks*. Later that year, he landed the part of 'Dirty' Den Watts – soon-to-be TV icon – in BBC1's new soap, *EastEnders*, which launched the following February.

"But that's all the help I gave him," insists Louise. "Everything else is his, the f***-ups along with the successes."

Louise is all tied up in a rehearsal for her favourite story, *The Sun Makers*.

looking at further education... As a single parent, just financially, I thought, this will be absolutely brilliant for me, and solve a lot of problems.

"That was in the November. But nothing was signed. In the January, a different producer took over, and we were given our marching orders within ten weeks." The new exec, John Yorke, culled six of the eight-strong di Marco clan, paving the way for the arrival of *EastEnders*' popular Slater family later that year. "It was a bit of a shock to the system," recalls Louise, "and done so publicly. As I left the office, having had my chat, Yorke went, 'By the way, it's in the papers tomorrow.' They'd told the press before they'd told us! I thought, my God, I don't have time to tell my kids, I can't..." Her voice trails off.

"When I'd left series with the Beeb before, the press office had brought me in and gone, 'Would you like to help prepare the statement? Can we help promote whatever you're doing next?' Nowadays, this whole profession treats actors more carelessly. The very nature of performance, if you're going to do it truthfully, means you have to be a bit raw, which means you're without a skin, without a layer, and that has to be treated with respect. I don't know if I'd upset Yorke somehow. I understand there has to be a new broom with a new producer, and it just so happened that the di Marcos were in the sweep of it, but I never got to the bottom of why it had to be handled like that."

Louise's stint on *Emmerdale Farm* ("It was a really rather intriguing storyline – a bit of a cliffhanger!"), though only four-episodes long, sounds like an altogether happier experience than her two-and-half years on *EastEnders*. "When you're away from home, which I was on *Emmerdale*, up near Ilkley Moor, you have a whole different experience anyway," she points out. "You bond much more with your fellow actors. I was put up in a lovely family-run hotel, rather than some horrible Travelodge. You were treated much better."

In the past 15 years, the production schedule on soaps has, opines Louise, become too pressured, to the detriment of the end product. "You get no rehearsal. You get your scripts, and have to arrive with them learnt, sometimes not having met your fellow actors, or seen the set or the costumes. I'm convinced that it's budget-led."

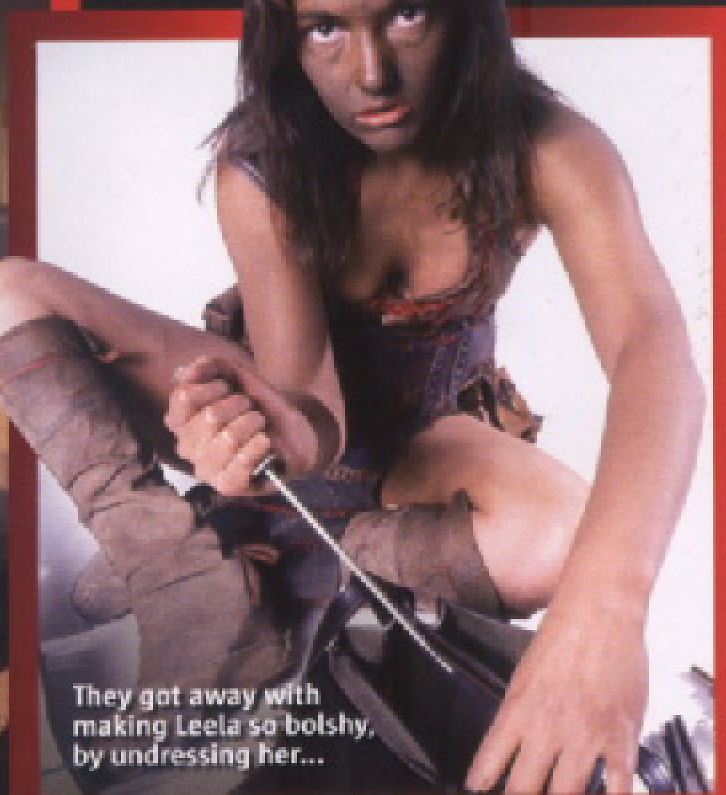
She fears for young actors entering TV today, especially the soaps. "These kids are going in without any training, and think that what they're doing is terrific. In many cases, it is. But hand them a piece of Shakespeare, and they'll be lost. You have to apply the techniques you apply to a piece of classical work to a piece of modern work – even more so, especially if it's not particularly well-written. At the time, we thought we were pressured on *Doctor Who*. Looking back, we had it easy. We spent a lot of time in the rehearsal room, pretending to kill each other and running down corridors."

When this **DWM** scribe last interviewed Louise, for a short one-pager back in 2008, she said this about her co-star Tom Baker (who, as it happens, is interviewed in the next issue of **DWM**): "I felt that he was very competitive. He wanted to get between me and the camera at every opportunity. That's not the way I work... I don't think Tom had that maturity. I never felt that we worked as a team. We could have been quite formidable... He just wanted his own way all the time, but we all know that people who are that dominant are very insecure." Since then, however, Tom and Louise have finally, *finally* kissed and made up...

"Our relationship has taken a huge turn in the last 18 months," reveals Louise. "Tom has been very generous and apologetic about his behaviour while we were filming *Doctor Who* together. He

> **"I'M NOT SURE THE DOCTOR AND THE ASSISTANT SHOULD DO THE SNOGGING!"**

Rosa says a prayer for her family...



They got away with making Leela so bolshy, by undressing her...

“I DON’T THINK I’D EVER HAVE SAID ‘I’M A REALLY SEXY WOMAN’”

feels that he had – for want of a better phrase – got too big for his boots. He thought he was the programme, and of course nothing is bigger than the programme."

So, how were you reconciled? Did Tom poke you on Facebook? Have you spoken on the phone?

"More than that, I've been over to his house for lunch. He's put out his hand, and I've shaken it. He's said, 'I never treated you very well, did I, darling? I'm so sorry.' I'm very grateful that he's had the courage, the generosity, and the grace to do that. It's laid a few ghosts to rest for me. At the time, he gave me hell, really. He was a very difficult man to work with. I think he genuinely wanted the Doctor to be someone who travelled on his own."

Indeed, for a few weeks in 1976 – following Sarah Jane's departure, but before Leela arrived – the Doctor adventured alone, in a serial called *The Deadly Assassin*, "which the producers felt might fall flat on its face," says Louise, "and stop Tom wanting to travel alone. Of course, it was hugely successful, and that just fuelled his desire not to have a companion. It was sod's law that I was the next companion to turn up. His dislike of a companion lapped over into not liking me very much.

"In a way, he gave me a very good lesson, because a couple of other actors since then – only a couple – have begun to behave that way, and I nip it in the bud. I just don't get treated like that anymore. I'm no victim. Whatever s*** I have in my life, if I have the power to change it, I do. If I don't, then please God I have the wisdom to be able to live with it. I blame myself as much as Tom for the relationship that built up, because I would sulk in corners and weep at home instead of just facing up to it. I've changed a lot since then, and evidently Tom has, too. We're good friends now. He's mellowed. Well, from my experience."

Would Louise consider returning to *Doctor Who*, opposite Matt Smith?

"I'd love to go back. Yeah, have Leela do something very dramatic and brave to save the Doctor's life. But – because I'm 60 next year – I'd quite like to go back as a 60-year-old, and not do Botox, and facelifts, and starving myself to stay skinny. Leela was so feisty and so who-she-was, to have her back as an older woman would be fabulous – with a football team of grandchildren, and maybe a couple of other Andreds." In her *Doctor Who* swansong, *The Invasion of Time*, Leela was 'married off' to Commander Andred of Gallifrey. It was all a bit sudden. "But Andred is probably long gone," muses Louise.

Her tenure encompasses some of the show's most highly-regarded serials. Okay, maybe not *Underworld*. But *The Robots of Death*. *The Talons of Weng-Chiang*. *Horror of Fang Rock*. Louise's personal favourite is *The Sun Makers*. These stories still stand up remarkably well, suggests **DWM**. Louise begs to differ: "I just see... I know the fans hate it when you say wobbly sets, but... I'm incredibly jealous of the new ones – not only of the production values, but also the scripts. The assistants are given far more welly than we were, with the exception of Robert Holmes' stories. I think he wrote beautifully for Leela. *The Sun Makers*, for example, is fantastic. He allowed the assistant to have a bit of control, a bit of plot. But that happens in every episode now, doesn't it? Pretty much.

"I think the three new Doctors so far have been absolutely fantastic," she continues. "But I'm not so sure about all the sex. I'm not sure the Doctor and the assistant should do the snogging. Don't you agree? Maybe that's just me being old-fashioned! I'm not in the least bit prudish – I love a good love story as much as the next person – but it just sort of leaps out as slightly gratuitous."

As opposed to, you know, a scantily-clad, leather-wearing companion...

"Ha ha ha, yes, well."

Did you ever feel comfortable in that costume?

"Yes! After the first day."

So, was that first day hell?

"For that day, I was terribly shy," she admits. "It was the scene [in her début serial, *The Face of Evil*] where the Doctor goes, 'Would you like a jelly baby?' And Leela replies, 'It's true, then! They say the Evil One eats babies.' That was the first scene I ever recorded, at Ealing Studios. I had this full-length pink floral dressing gown wrapped around me while we rehearsed, and Pennant [Roberts, the director] just said, 'You've got to take it off at some point.' When I did, the crew was very appreciative, and very sweet, actually. Very kind. They said that I looked gorgeous, that it brightened their day, and they'd be delighted to work with me for the rest of the series – so I felt very comfortable very quickly. Yes, they were exceedingly complimentary."

More importantly, did Louise feel sexy in it?

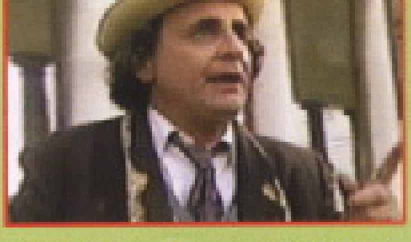
"I don't think I'd ever describe myself as feeling sexy, but I would say that from there to about age 31, 32... I don't know how to phrase this... I was shocked at the power of not only mine but women's sexuality. I felt the power of it in a way that I hadn't up to then."

You had no idea?

"I'd been blissfully unaware! But I don't think I'd ever have gone, 'I'm a really sexy woman.' With hindsight, I realise that it's a very audacious move to wear that costume in such a high-profile show, but I genuinely did think I was going into this little kiddies' series. I didn't think it was ever going to have the adult following it had, or have lasted as long. It was all a bit of an eye-opener. In many ways, it continues to be." DWM

Pulling Faces is touring the UK until February 2011. Visit *www.louisejameson.com* for further details.

“SHE’S GOT A MENAGERIE OF CLONES IN THERE!”



In 1993, Louise reprised her role as Leela in *Dimensions in Time* an ill-advised *Doctor Who/EastEnders* crossover for the BBC's Children in Need appeal [*see The Fact of Fiction on page 34 – Ed*]. "It was mental," she remembers. "I'm a thorough performer, but I didn't have a clue what was going on. I couldn't understand the script. I felt rather ashamed of that particular episode, to be honest. Remember my costume? I look like a sack of potatoes. And Sylvester [McCoy] turned up with a hangover, because he'd had a first night the night before. Peter [Davison] or somebody had some dialogue they didn't want, and had gone, 'Oh, Sylvester will do that,' and handed it over to him, so he had lines to learn on the spot. The whole day was utter confusion. The highlight was this absolutely scrumptious German cameraman. He was amazingly fit. That gorgeous man was the saving grace of the day."

TURN OVER FOR MORE SOAP STAR INTERVIEWS!

Dot and and husband Jim in Albert Square.

Lady Eleanor holds court in *The Time Warrior*.

The *EastEnders* legend remembers her 1973 adventure with Irongron...

June Brown

Who in Who & Who in Soap ...?

Lady Eleanor in *Doctor Who: The Time Warrior* (1973-1974), Dot Branning (née Cotton) in *EastEnders* (1985-1993, 1997-present), and Mrs Parsons in *Coronation Street* (1970)

Hello June.

"I can hear you hardly at all, but I was in *Doctor Who* with Jon Pertwee, and his assistant lovely Lis, Lis Sladen, who I've seen since because I was in a play with her husband, and Alan Rowe was Edward of Wessex, and there was Alan Bromly who directed it, and my dear friend Bart Letts – Barry, but we called him Bart – who was the producer..."

Blimey, you remember loads!

"Yes, that was great fun. And there was David Daker who was the old thing in the iron suit, I can't remember what his name was. Irongrum or something? Yes, it was great fun. Now you speak."

Do you remember much about your character in it?

"My character was very posh, actually. I was Lady Eleanor, and there was one line in it where she says very dramatically, 'I must go now –', and there's a significant pause, '– to make dinner!' It was the most bathetic thing – I don't mean pathetic, I mean with a B, B for birdy.

"But yes, I really enjoyed it. It was a children's programme, really, but of course it's become a cult and everyone watches it now. I loved the old days, when it was all Daleks running around on their wheels, and everybody was saying 'exterminate'. My children were always saying 'exterminate'."

Was it an exciting job to have, being on such a popular show?

"I think it was more popular than now, though I might be wrong because I don't have any children watching it and saying 'exterminate' now, and I don't see it very much myself. I don't like modern life anyway, everything's too technical now. I just liked the old police box, settled down in an old part of the world, but now it goes soaring away through the cosmos, doesn't it, or whirling or whatever, I don't know what it does. [laughs] I must admit, I haven't seen it very much because I'm not very good at watching television, except the news and funny programmes like *Have I Got News For You?* and QI, and documentaries. They're my thing now."

What was Jon Pertwee like to work with? Do you have many memories of him?

"Not particularly, no. We didn't have an awful lot to do with him – we were in our castle being frightened of the Irongrim or whatever his name was! Jon Pertwee was quite grand, in a way. I don't mean he was unpleasant – he wasn't at all, he was *very* pleasant – but in those days you didn't sort of mix with the stars of the piece, as it were. We weren't quite so democratic as we are nowadays. We used to call directors 'Mister'. But no, I didn't have an awful lot to do with Jon Pertwee, but then I was only in it for those, what, four episodes?

"What was it called? *The Time Warrior*? I think the Time Warrior must have been that iron man. I know he used to get awfully hot, he had that sort of coal scuttle on his head. [laughs] It must have been dreadful to play a part like that."

Did you meet many fans afterwards?

"Not so much, in those days. I do get people writing to me here, sending me photographs that they've taken off the television or got from various sources on the internet, asking me to sign them – so I get more acknowledgement for *Doctor Who* now than I did then!

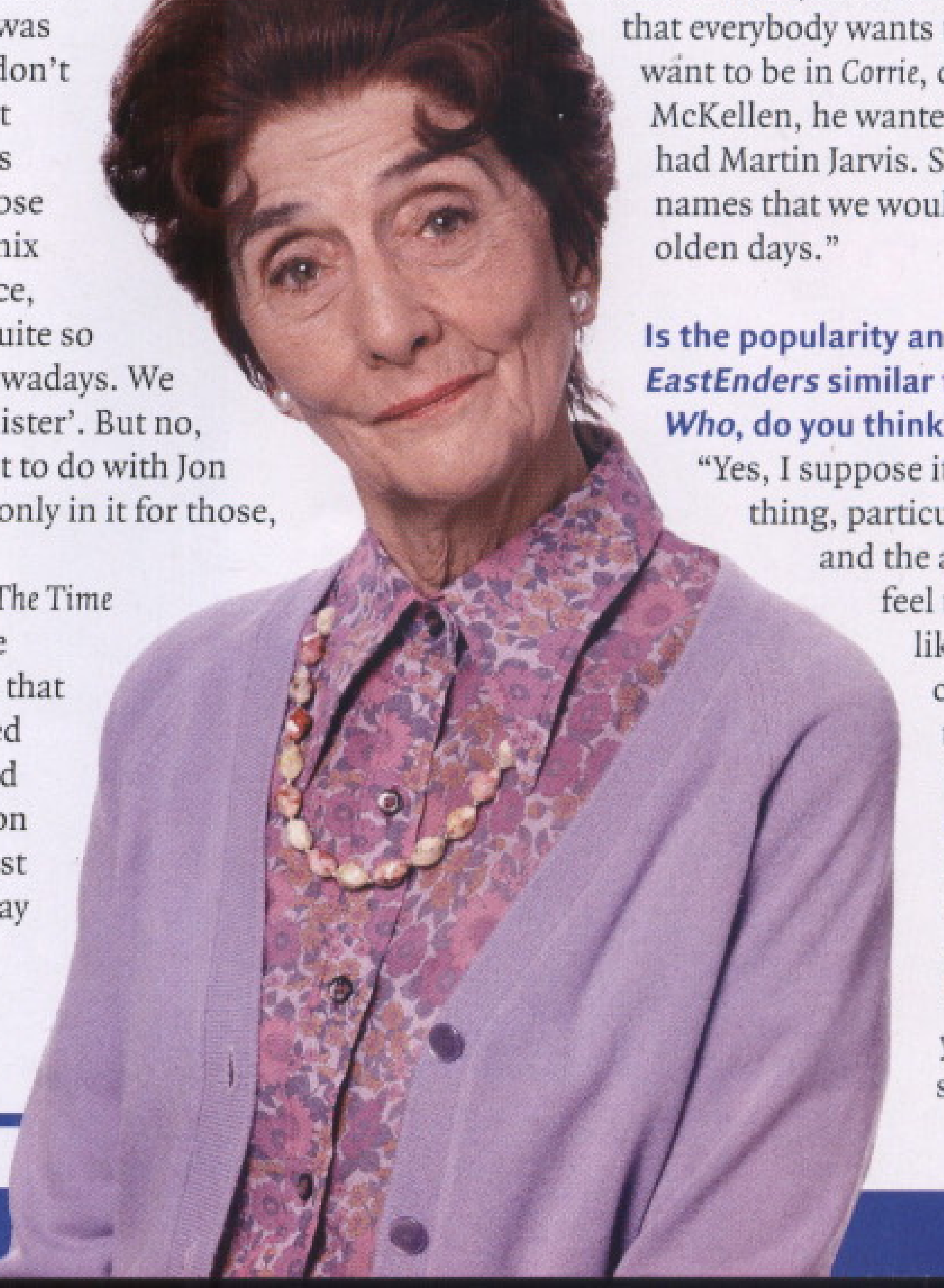
"People weren't really into being fans. You'd get the odd letter, which was nice, but it wasn't like now. People are so much more keen and interested in writing to people and seeing people who are on the television than they used to be. Television was a poorer sister of the theatre, really, a poor relation. We didn't think there was anything great to work in television – we preferred to work in the theatre, or *films*! Films were what you *really* wanted to be in."

Has that stigma around TV faded over time?

"Yes, of course it has. I was in *Corrie* for about six weeks, and there was a girl working at the same time as me who was offered a six-month contract, but turned it down because it would have upset her career. Wouldn't have done her career any good to be in a soap. People turned their nose up at it. They'd do it, but it wasn't what they wanted to do, but it's become something that everybody wants to do now. People want to be in *Corrie*, don't they – Sir Ian McKellen, he wanted a stint – and we had Martin Jarvis. Some rather big names that we wouldn't have had in the olden days."

Is the popularity and acclaim of *EastEnders* similar to that of *Doctor Who*, do you think?

"Yes, I suppose it's the same sort of thing, particularly the Doctors and the assistants, people feel they know them, like us [the *EastEnders* cast], much more than they do, because we're always in their houses. That's what happens – if you've got someone in your living room, you feel you know them, I suppose." **DAN BERRY**



> **"I LOVED THE OLD DAYS, WHEN IT WAS ALL DALEKS RUNNING AROUND ON WHEELS"**

Frazer Hines (right) as Joe Sugden, with Carl Rigg as Richard Antsey, in a 1980 episode of *Emmerdale Farm*. © Rex

The Second Doctor's companion Jamie McCrimmon remembers his *other* life in the Yorkshire Dales...

Frazer Hines

Who in Who & *Who in Soap ...?*

Jamie McCrimmon in Doctor Who (1966-1969, 1983, 1985) and **Joe Sugden** in Emmerdale Farm (1972-1983, 1984, 1986-1994)

Hi Frazer! You were in *Emmerdale Farm* for, like, ages.

"Well, they say 22 years, but I seem to remember doing 11 years and then I left for about four and came back, which people tend to forget. I've had the good fortune to appear in *two* of the longest-running hit TV shows in England, and possibly the world. I'm very fortunate for that."

So how do *Doctor Who* and *Emmerdale* compare? Presumably the latter involved more manure.

"They were both very different: with Doctor Who, you had a different cast every six weeks, whereas with Emmerdale you'd get the same cast ad infinitum with the odd guest star, so it was almost more repetitive. Though it was fun to do, driving tractors and combine harvesters, shearing sheep and stuff like that."

Which show do you get most recognition for nowadays?

"I think mainly it's Emmerdale because of the longevity, though I've just come off a cruise ship where a lot of people said 'We know you from Doctor Who!'"

Joe and family at the funeral of Jacob Sugden in *Emmerdale Farm*'s very first episode in 1972.

I suppose that with the DVDs and stuff, your episodes of *Doctor Who* are fresh in people's minds in a way that your episodes of *Emmerdale Farm* maybe aren't.

"Yes, we do the DVDs with the commentaries and things which lets people revisit it, but I also get a lot of young kids coming up to me now and saying 'I wasn't alive when you were first in it, but my dad's got me watching it', and actually they like the black and white!"

> "EMMERDALE WAS FUN TO DO, DRIVING TRACTORS AND SHEARING SHEEP"

The black and white ones are the best! The dodgier effects are more obvious in colour.

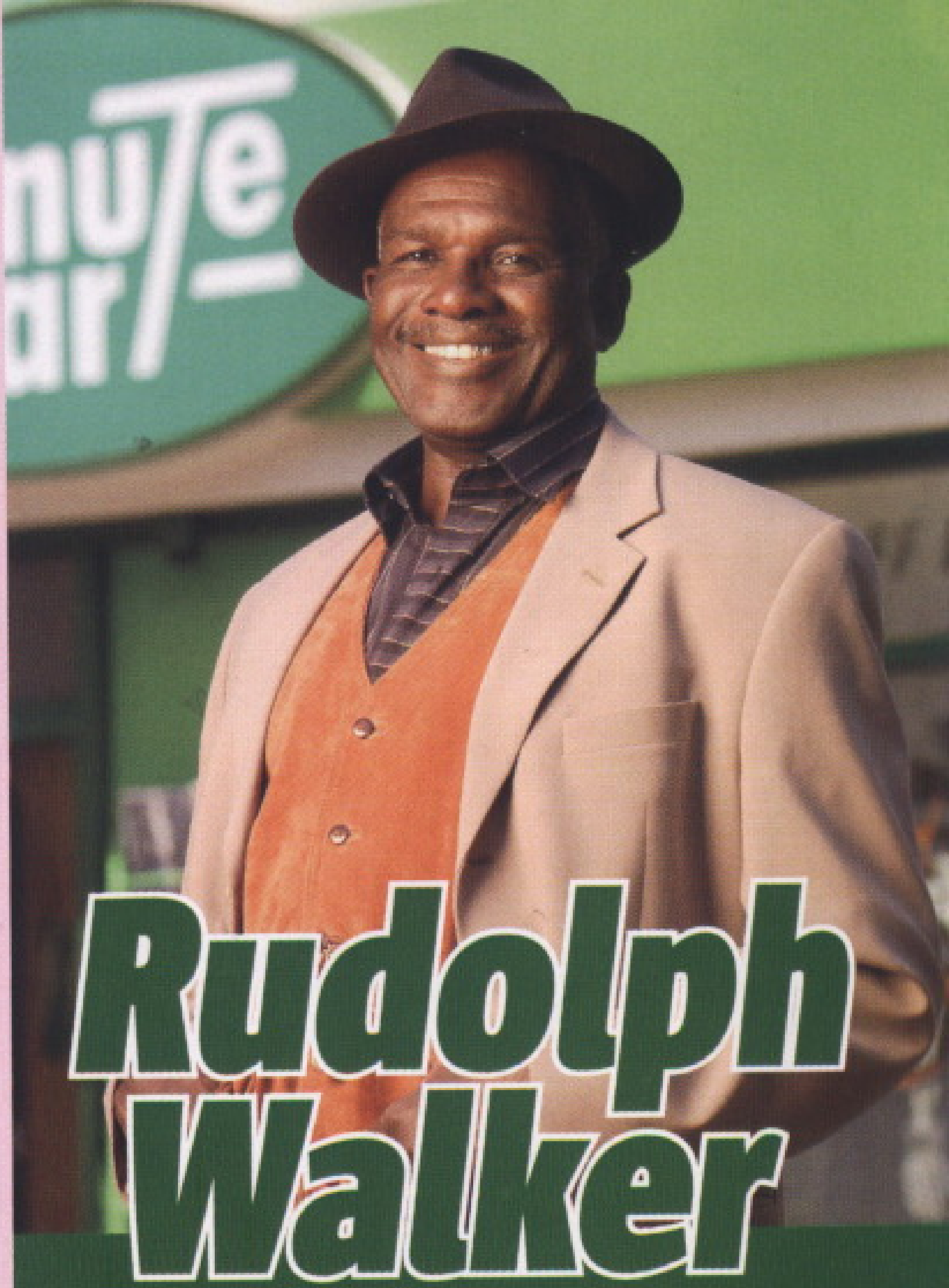
"It kind of washes it out, in a way, colour, when you can see the yellows and the blues. In black and white, you could imagine what colour Patrick's trousers were, or what tartan my kilt was."

Yes. Is there any downside to having been in *Doctor Who* and *Emmerdale*? Does the typecasting thing really happen?

"I think if you'd gone from drama school straight into Emmerdale and gone 'Right, that's it, I'm a TV star!' then you're gonna fail, and fall by the wayside. A lot of people have come out of the soaps having done three or four years, but not having done anything else, whereas I'd done other TV shows."

So you've never wanted to disassociate yourself from either of those roles?

"No! Jamie has taken me all over the world, to America, helped me write my book, and Joe Sugden has done the same. No, I'm very fond of both characters." **DAN BERRY**



Rudolph Walker

EastEnders' Patrick once fought in the American Civil War Zone...

Who in Who & *Who in Soap ...?*

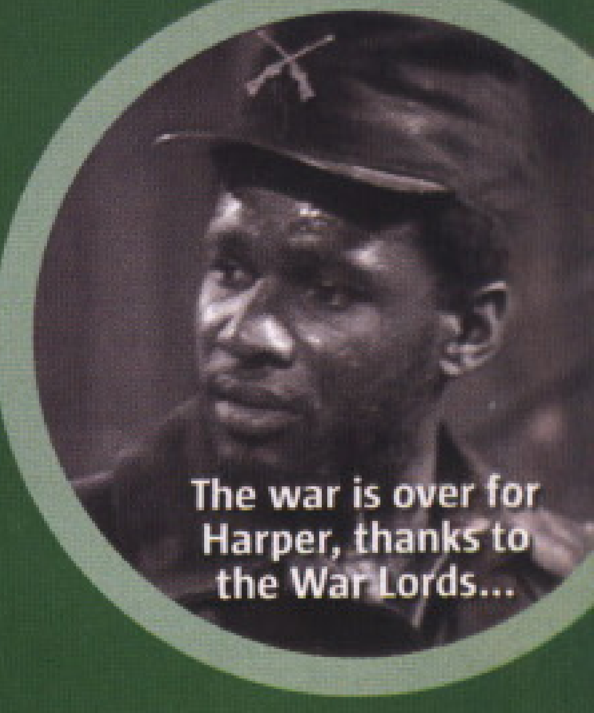
Harper in Doctor Who: The War Games (1969) and **Patrick Trueman** in EastEnders (2001-present)

Hello Rudolph! Tell us about *The War Games*.

"I know the character, because I caught a glimpse of it recently, was called Harper. And I remember the rehearsal rooms were a hall near Ladbroke Grove – that I do remember. But beyond that, there's lots of water under the bridge since then."

Was *Doctor Who* a big deal for you?

"For me, it was just another gig, because you see it was very early in my career. It was just the excitement of doing Doctor Who but never thinking in any way it would go on to be a cult thing."



The war is over for Harper, thanks to the War Lords...

Did anything change for you once it became that? Did you become aware of fandom or anything like that?

"No, not as such. I was amazed at how huge the fan club is. I went to something in London, it must have been a couple of years ago, where there were quite a number of the fans. But no, I mean, I've done a lot of work since then that's got recognition, like *Love Thy Neighbour* and *Black Silk* and now EastEnders. [On EastEnders] you are recognised, you know, people ask for photographs, 'Here's Patrick from EastEnders'..."

What's that level of fame like?

"It's a good thing. I can't knock it. I love doing it. I've had a varied career, an exciting career, lots of other stuff in the theatre and on television. Yes, EastEnders has been prominent in the last nine years, but I'm not scared that if I left EastEnders tomorrow it would be a noose around my neck. You walk down the street and somebody says 'Hey Mr Walker!' or 'Hi Rudolph!', and that is terrific!" **DAN BERRY**

Walford's Tricky Dicky and Weatherfield's Vernon was once part of an altogether more sinister act...

Ian Reddington

Who in Who & Who in Soap ...?

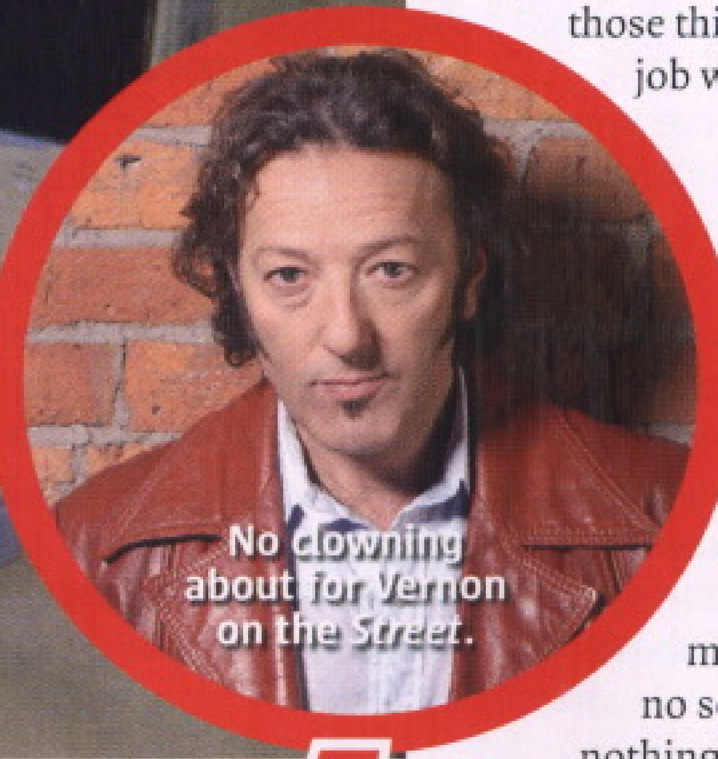
The Chief Clown in *Doctor Who: The Greatest Show in the Galaxy* (1988-1989), **Richard Cole** in *EastEnders* (1992-1994) and **Vernon Tomlin** in *Coronation Street* (2005-2008)

Hello Ian. You did *Doctor Who* a while ago.

"1988, wasn't it? Wimbledon were playing Liverpool in the FA Cup Final – that's how I remember it! It's very fresh, because it's never really gone away; I'm still stopped as much by TV fans about *Doctor Who* as anything else, and my fan mail is 50% *Doctor Who*. It's quite incredible."

The show was cancelled at the end of the 1980s. What was your perception of the show's popularity at that time?

"*Doctor Who* was popular, though quite obviously – although I don't know the figures – it was not as popular as the new incarnation. But it was an absolute staple of TV at that time – as an actor, it was hopefully always going to come up anyway as an offer to get on your CV! It had some legs to it, it went over four parts... all those things together made it a job worth doing.



No clowning about for Vernon on the *Street*.

"It was the [25th] anniversary season, so it had a kind of ring to it. I felt it was a bit special. It wasn't just another story. The director approached me with this idea of me playing the clown. He said 'You may or may not go for it. There's no script – it's either a nothing part, or whatever you make it', and I grabbed it, so I was on a bit of a high doing it anyway, because I knew that whatever I could come up with... You don't always get that kind of leeway in TV."

Are you happy with what you created?

"You're never fully happy with how things turn out, but the response was amazing. It was pleasing that it generated that much praise, really. Sorry, I'm not trying to sound arrogant here, but all the stuff that went round was amazing. The **Doctor Who Magazine** actually gave me a little award – the Best Villain for that series."

Did you contemplate the respective popularity and history of *Doctor Who* and the soaps when you took those roles?

"If I'm perfectly honest, it's not something I took on board when I did *Doctor Who*. As a jobbing actor, that job came up, and it interested me. With something like *EastEnders*, I was in a way forced to consider [the show's importance]. I mean, at the time, *EastEnders* was watched by 20 million people. That is one in three of the population of the country, it's ridiculous! So I had to think about that and what the ramifications of that would be, and prepare myself for that, though nothing really does."

And now you're part of TV history forever!

"That's it. The die is cast. A high-profile role has its effect, for good or for bad, on your career. But then having done that twice, I'm not in a position to complain about any repercussions of doing that kind of thing! I am the only actor to have played a major role in those two soaps, and that in itself has changed people. And I did *Doctor Who*, I did *Highlander*, I did all that TV stuff – I'm hoping that has counterbalanced the idea of how a soap affects you as an actor." **DAN BERRY**

DWM's Top 9 Fantastic Doctor Who Soap Facts!

- The classic original version of the *Neighbours* theme was sung by Barry Crocker, long-time partner of Katy Manning, who played Third Doctor companion Jo Grant. Altogether now, "*Neighbours... everybody needs good Neiiigh-bours...*"
- Peter Ling, author of the 1968 adventure, *The Mind Robber* co-created (with Hazel Adair) the soap operas *Compact* and *Crossroads*.
- It was a long-standing *Neighbours* joke that viewers would never see Len Mangel – the husband of Ramsey Street busybody Mrs Mangel. However, in 1994, after Mrs Mangel had left the soap, Len *did* eventually appear, played by John Lee – who had been Alydon in the original Dalek serial.
- 1960s *Doctor Who* producer Peter Bryant played Jack Grove in hit 50s soap, *The Grove Family*.
- For some time, **DWM** issue 337 could be seen on the magazine rack of the Kabin in *Coronation Street*.
- In a 2007 episode of *Neighbours*, Pepper Steiger asks her new love interest Adam what his favourite TV show was when he was a kid.

"*Doctor Who*," Adam replies.

"Really? The music was really freaky," Pepper points out.

"Who was your favourite Doctor? I mean, you can't remember past Tom Baker," asks Adam – clearly excited by the way the converation is going.

"Um, the new one," says Pepper, after considerable thought.

"David Tennant," points out Adam, helpfully. "He was the Tenth Doctor, and his sidekick was *hotttt*. Not too sure about the new one."

"Billie Piper was great, though," adds Pepper, before abruptly changing the subject. "So were you brought up on really bad English food?"

Thrilling stuff, eh?

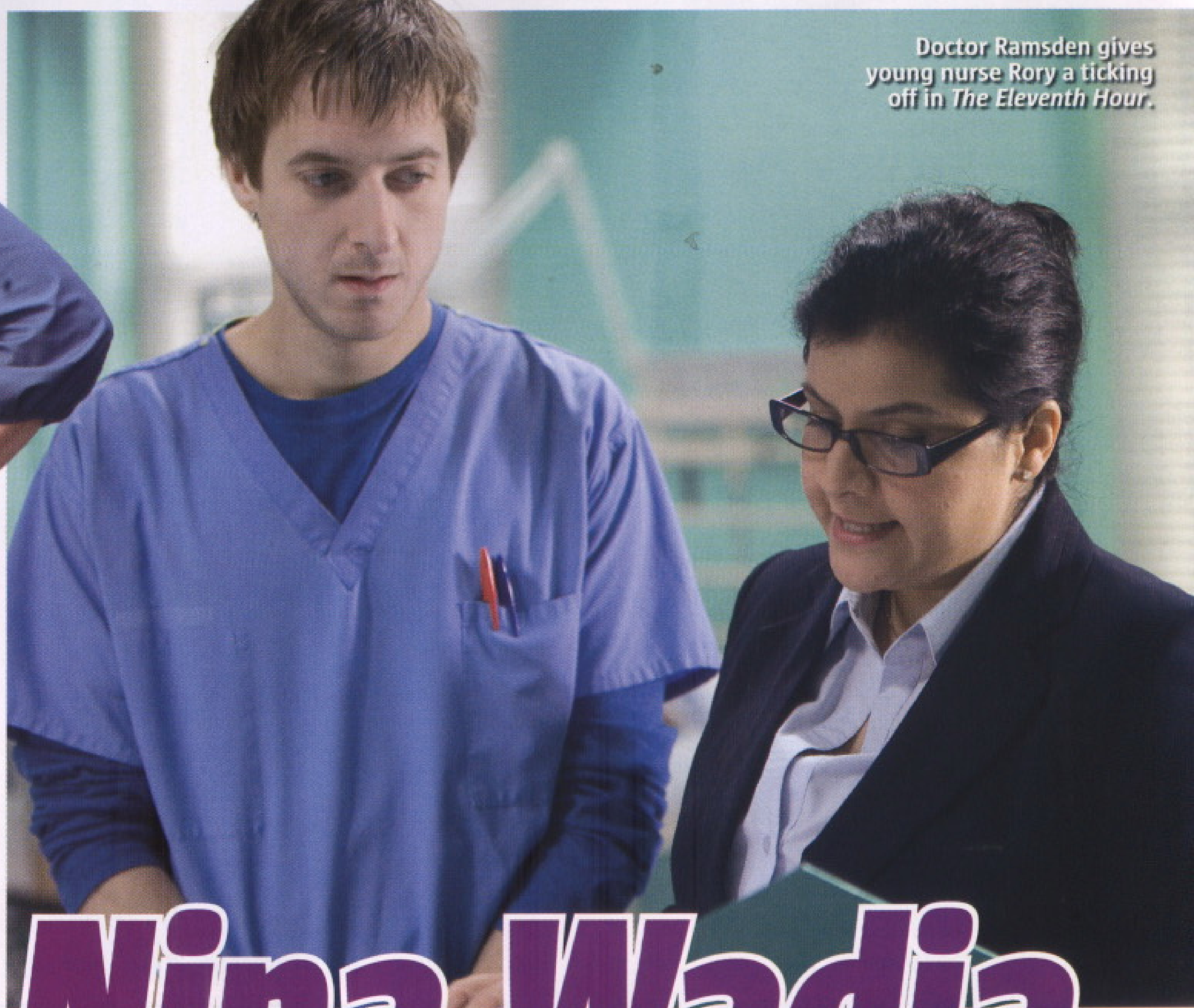
- In 1999, the Royal Mail was preparing to issue a set of four 'Millennium stamps' featuring great British entertainers. Vying for the fourth stamp were the Daleks and *Coronation Street* battleaxe, Ena Sharples. It was a close call, but the Daleks won out, joining Bobby Moore, Charlie Chaplin and Freddie Mercury.
- Seventh Doctor Sylvester McCoy made a guest appearance on BBC One's daytime medical soap *Doctors* on 13 October 2008. Sylv's character, Graham Capelli, had been the star of a now defunct cult children's TV show about the time-travelling adventures of the amazing Lollipop Man – all a deliberate and thiny-disguised parody of *Doctor Who*. At one point, Capelli is mistaken for Jon Pertwee.

"The difference between myself and Mr Pertwee, is that Jon, sadly, is dead!" huffs an annoyed Capelli.

Later, suffering from a back condition, Capelli jokes that he is still capable of playing sitting-down roles and that he's hoping to be the next Davros.

- No regular cast member from Aussie beach soap *Home & Away* has ever appeared in *Doctor Who*. And that's a fact.

Nina Wadia as Zainab Masood – the latest battleaxe of Walford!



Doctor Ramsden gives young nurse Rory a ticking off in *The Eleventh Hour*.

Nina Wadia

Albert Square's Zainab reveals how she enjoyed playing 'the Doctor'...

Who in Who & Who in Soap ...?

Dr Ramsden in *Doctor Who: The Eleventh Hour* (2010) and **Zainab Masood** in *EastEnders* (2007-present)

Hello Nina! How was *Doctor Who* for you?
"I remember it being very cold, in the corridors of that particular location! But also possibly not having laughed so much in a very long time. I would *so* love to go back in there and do something, you know, really big on it. But ah well."

Zainab on the phone – in an upcoming episode!

Was it disappointing to have a relatively small role on the show, then?
"Disappointing's the wrong word, but it is... disheartening, that you're part of the show but not a big enough part that you feel like you've made an impact. Though I did have a lot of fun with people saying 'Who are you playing?' – I'd say 'the Doctor!' because I *was*, actually! I had a lot of fun with that, confusing a lot of people!"

Were you excited to be involved in Matt Smith's first episode?
"Yeah, it was very special. There was a real feeling of anticipation when I went to the readthrough initially. It was very nerve-racking. I think they were also *filming* the readthrough, which is unusual. But yeah, there were great expectations for him. I had a very odd incident at the readthrough, which I don't think you'll be able to print, but I'll tell you regardless..."

Please do, yes.
"Marc Elliot, who plays Syed on my show, is very good friends with Matt. He said, 'When you go up to him, play a joke on him, it'll be very funny, just walk up to him and go, "Marc tells me you're a real..."' [*Nina spells out an unprintable four-letter word*] And I said no, I can't do that, I don't know the man! 'It doesn't matter, do it, do it!'

"So I went to the table, and Marc had described him to me – he's got floppy hair, he's very tall and thin – and I said 'Hi, Marc says you're a ****', and he said 'Who's Marc? I'm a runner!'" [laughs]

Oh god.
"What I love is he didn't get upset that I'd called him that – he just went 'Who's Marc?'! That was the other thing that hit me afterwards. He should've said 'How dare you say this to me?', not 'Who's Marc?'! [roars with laughter] When I came back and told Marc the story at work, he couldn't stop laughing! He couldn't believe I'd done that. I was like, 'Well, you described him as tall with floppy hair!'"

> **"IT FELT SPECIAL – THERE WAS A FEELING OF ANTICIPATION AT THE READTHROUGH"**

Amazing. How did the viewers respond to your episode?
"It's *crazy*. You don't realise how big a show it is until you've done it. Normally, we come to work here, and in our pigeon hole we have fan mail, and mine for the three months after *Doctor Who* had been on, *tripled*! They take people very seriously, don't they, the fans. They're very dedicated."

How does that compare with *EastEnders*?
"It's different. I don't know how to describe it. It's kind of real kudos, being on *Doctor Who*, especially at my kids' school – I'm really cool all of a sudden! I don't think it matters to them that I'm in *EastEnders*. I guess it's a younger show, in a way. They tend to really, really like it. I've had pictures – there's stills of me with the glasses on as Dr Ramsden – being sent to me for me to sign and send back, which I find really weird."

Because it was just the one episode?
"Exactly! Friends of mine who are actually *Doctor Who* fans have sent me texts and things saying 'Hey, you're in the *Doctor Who Annual*!' I'm like, you literally don't even see me [in most of the episode], it's so strange that it happens."

Zainab Masood's a much more prominent character. Does that make the attention easier to deal with? Like it's justified?
"In a way, it's great, because you kind of feel like if you're that recognised as Mrs Masood, you've done your job, that's great. But on the other hand, I worry that at some point it will work against me in my career, and I am worried about that, so I don't know. It's pros and cons. Yeah, pros and cons." **DAN BERRY**

Cheryl Fergison

EastEnders' Heather remembers The *Empty Child* – and a man's homemade Dalek...

Who in Who & Who in Soap ...?

Mrs Lloyd in *Doctor Who: The Empty Child/The Doctor Dances* (2005) and Heather Trott in *EastEnders* (2007-present)

Hello Cheryl. You did *Doctor Who* about five years ago...

"Getting on that way, yeah. Gosh. I only had a small part in it, but I remember getting the script and thinking 'Gosh, this is obviously a lot different from the *Doctor Who* I remember growing up'. I just wanted to see what it would look like. It was really a brilliant surprise when it came out, because it was fantastic, and I was really proud to be in it, to be quite honest. Those two stories – I mean, they're all scary – but people often say to me 'Oh, the one with the gas masks is the scary one!'"

That two-parter was incredibly well-received.

"Yeah, I get fanmail at *EastEnders* talking about *Doctor Who* quite a lot! They like it that you're in those things. There are a few people at *EastEnders* who have been in *Doctor Whos*, and we all talk about it, often. We kind of go 'Gosh, we still get stuff!' I mean, I'd love to go to a convention, and do one of those things. I've not been asked yet, but I'd like to go!"

What sort of 'stuff' do you get?

"Well the oddest thing was, I was in a play at an outdoor theatre in the summer before I joined *EastEnders*, and it was a thing that people could just come and watch for free, so when you're kind of warming up, the audience can come and start sitting down. And suddenly this man appeared with this absolutely humungous cardboard Dalek! Bigger than him! He'd come from somewhere like Leeds. He came up to me, when I was warming up down in the thingy, and said 'Cheryl Fergison, would you sign my Dalek?' So I signed it, and we talked a little bit about the show and stuff, and he was asking questions – whether I'd enjoyed it, what it was like working with Chris Eccleston – and I said 'Oh, are you going to stay for the show?' 'No, no, I'm going back up to Leeds!' Literally, he'd come down, with this Dalek, on the train, which I don't know how he managed because it was humungous, got me to sign it, and then got back on the train to Leeds and never watched the play! So that was the oddest thing."

How does the reaction to *EastEnders* compare? Has anyone asked you to sign a cardboard cut-out of, like, Wellard? Or Barbara Windsor?

"No! I guess the oddest is when you turn up to things and people are dressed like you, dressed like your character. These full-grown women – I've got this one woman in particular who sends me pictures regularly, who actually goes out and buys the outfits I wear as Heather, with the headband and everything to match, and sends me pictures of her looking like me. That's slightly odd, but at the same time it's complimentary... Horses for courses, really. Whatever people want to do."

Watch out! Here comes Jerry! Mrs Lloyd takes cover.

What does your *Doctor Who* experience mean to you now?

"It's amazing. I've done some really good shows and some really good programmes, but things like *Doctor Who*, it's kind of legendary, really. I mean, I would have loved to have been Rose Tyler, obviously, but they picked Billie over me..."

Well they lost out there!

"Yeah, I think the chemistry between Chris Eccleston and David Tennant and myself would have been far more electric than Billie Piper. [giggles] It's legendary, yeah. It's iconic." **DAN BERRY**

> **"I WAS DOING A PLAY ONCE, AND A MAN APPEARED WITH THIS HUMUNGOUS CARDBOARD DALEK FOR ME TO SIGN!"**

Gail and Brian Tilsley with baby son Nicky in 1980.

Helen and Katy swap fashion tips over their tepid gruel.

She's been *Coronation Street*'s Gail for over 36 years – but even before *that,* Helen appeared in the 1971 *Doctor Who* story *Colony in Space*...

Helen Worth

Who in Who & Who in Soap ...?

Mary Ashe in *Doctor Who: Colony in Space* (1971) and Gail McIntyre (née Potter, Hillman, Platt and Tilsley) in *Coronation Street* (1974-present)

Hello Helen. How are you?

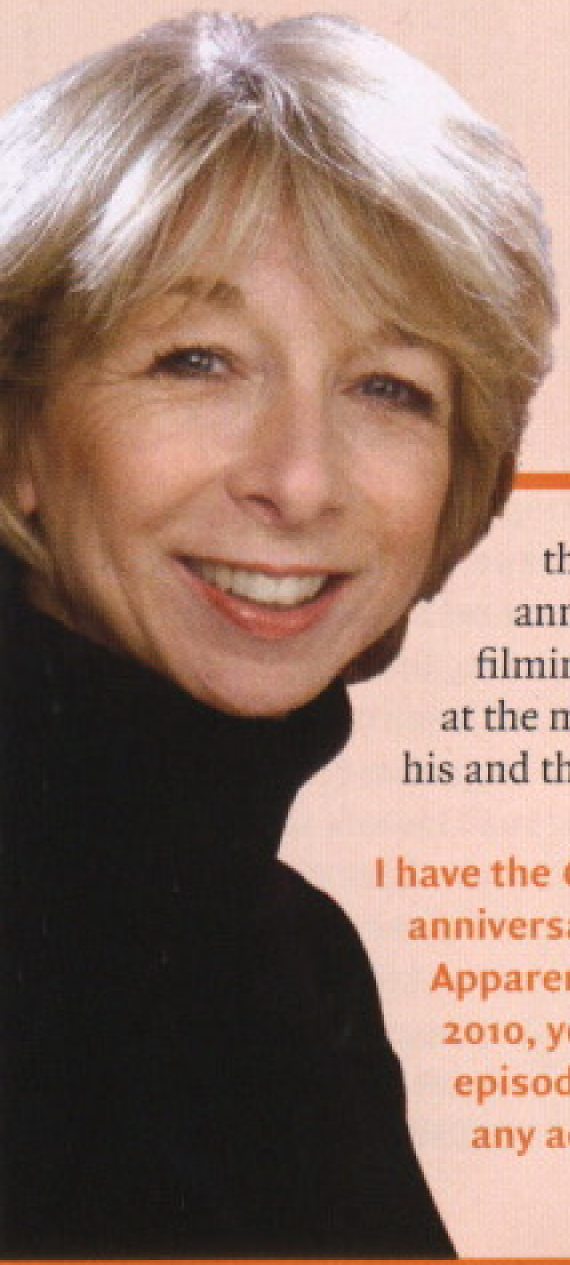
"Very well. Recovering from night shoots at the moment."

You're still filming the tram crash disaster [to be screened in December to mark *Corrie*'s 50th anniversary]?

"Yes. It's very exciting. We're having a good time."

How's the new producer, Phil Collinson, measuring up?

"He's absolutely adorable. He's doing a fabulous job. He's very hands-on. He's very much in contact with the actors. He came with great cred' from *Doctor Who* [*Phil produced* Doctor Who *from 2004 to 2008 – Ed*], and he's doing great things for the *Street*, I think, in this anniversary year, especially filming these amazing scenes at the moment. It's all his – well, his and the writers' – idea."



"I LOVED MY DOCTOR WHO COSTUME – A LONG SKIRT WITH A VERY TIGHT BELT! I LOVED DRIFTING AROUND IN THAT"

I have the *Coronation Street* 50th anniversary press pack here now. Apparently, as of 24 September 2010, you'd appeared in 3,391 episodes, the second most of any actor ever!

"Oh, it's not? No, no, no. Second most ever? In other words, second to Bill [Roach, who's played Ken Barlow since the first episode in 1960]? No! No, I don't think so."

That's what it says. William Roach: 3,927 episodes. Helen Worth: 3,391 episodes, taking second place.

"Goodness. Well, I didn't know that. Best not to dwell on it, or you'd go slightly loopy. Perhaps the reason I've lasted so long in the job is because I *don't* think about it too much. You just get on with the job in hand, week by week, day by day – and the time flies. I went into the *Street* in 1974 for six episodes, and here I am. I can't believe it. It's been an extraordinary and wonderful way to earn a living. We were talking only last night about how fortunate we all are to work with actors we enjoy working with. It's not a difficult place to work. It feels like half the amount of time... whereas *Doctor Who* I can hardly remember it's so long ago. She was called Mary Ashe, wasn't she? You can probably tell me the year."

It was 1971.

"Three years before I joined the *Street*, then."

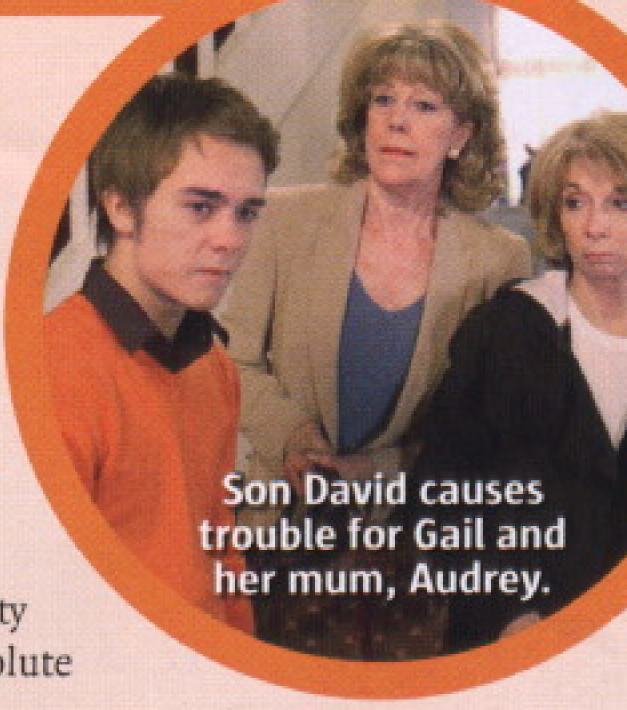
You were a fresh-faced 20-year-old back then. How did you get on with seasoned pro Jon Pertwee?

"Well, Jon Pertwee was the big star. You didn't speak unless spoken to, in those days. But Katy Manning [Jo Grant] was an absolute dear. I remember walking into the BBC for the first time, and feeling very small and very frightened, but Katy took me under her wing. She looked after me well, even taking me shopping. In fact, Katy put me on the road to fashion, I think."

Mary tightens her belt in *Colony in Space*.

Have you seen your *Doctor Who* episodes since they were broadcast?

"I hadn't done until my accountant gave me a DVD of them. I just looked at them in shock. Who is that person with really long hair?! When I look at pictures, it's like – 'Thank goodness I've got older' is all I can say! But I remember loving my costume. It was a long skirt with a very tight belt. I loved drifting around in that."



Son David causes trouble for Gail and her mum, Audrey.

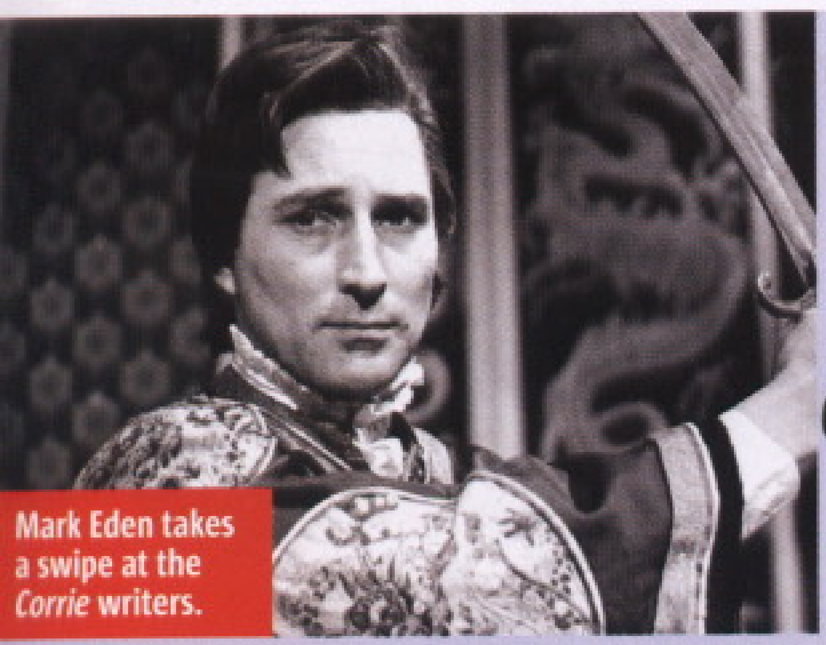
Could *Colony in Space* capture a modern audience's imaginations were it shown again today?

"Oh, no, no, no. It's so long ago. A modern audience would see right through the sets and effects. No, everything has to look much more real these days, or audiences aren't going to believe *any* of it. You have to give them reality, I think." **BENJAMIN COOK**

Star Memories!

Meet the stars of Britain's best-loved soaps, who've chatted to **DWM** before...

COMPILED BY **BENJAMIN COOK**


Mark Eden takes a swipe at the *Corrie* writers.

Mark Eden

Marco Polo in *Doctor Who: Marco Polo* (1964), **Alan Bradley** in *Coronation Street* (1986-89)

"He was a little bit irascible, old Bill [Hartnell]... but then terribly sweet. If he shouted at somebody, he'd come in the next day and give them a bunch of flowers or a box of chocolates." In the 1980s, Mark played scheming Alan Bradley in *Corrie*, and caused behind-the-scenes headaches of his own: "I got on the wrong side of some of the writers, because I used to change the lines if I didn't think they were terribly well written... They put it to the vote, and decided to kill me off!" (DWM 240)

Edward de Souza

Marc Cory in *Doctor Who: Mission to the Unknown* (1965), **Colin Grimshaw** in *Coronation Street* (2008-09)

"It was a rather strange job. I didn't realise it then, because *Doctor Who* wasn't such a phenomenon, but mine was the only story with no Doctor in it. At conventions, often people aren't aware I exist! I'm unique, but unknown." (**DWM** 346)

Milton Johns

Theodore Benik in *Doctor Who: The Enemy of the World* (1967-68), **Guy Crayford** in *Doctor Who: The Android Invasion* (1975), **Castellan Kelner** in *Doctor Who: The Invasion of Time* (1978), **Brendan Scott** in *Coronation Street* (1991-93)

"Pat Troughton and Tom Baker had very different styles, but both worked very hard... Tom had a very sharp brain for detail. Pat was always a bit of a loner, but a tremendous worker... It was the reality that they created that made the show the success it was." (DWM 219)

Richard Franklin

Captain Mike Yates in *Doctor Who* (1971-73, 1974, 1983), **Dennis Rigg** in *Emmerdale Farm* (1988-89)

"I think the original idea was to blow Mike up during *Invasion of the Dinosaurs* [1974]. I don't know why. Possibly at that stage they thought I was difficult to get hold of. They decided not to blow me up, but to keep me living... I'm very glad. It would have been quite a stupid thing to do. On *Emmerdale Farm*, for instance, I got squashed by a bull! I've always maintained that I wasn't actually dead; I was merely seen being carried into an ambulance." (DWM 222/426)

Pamela Salem

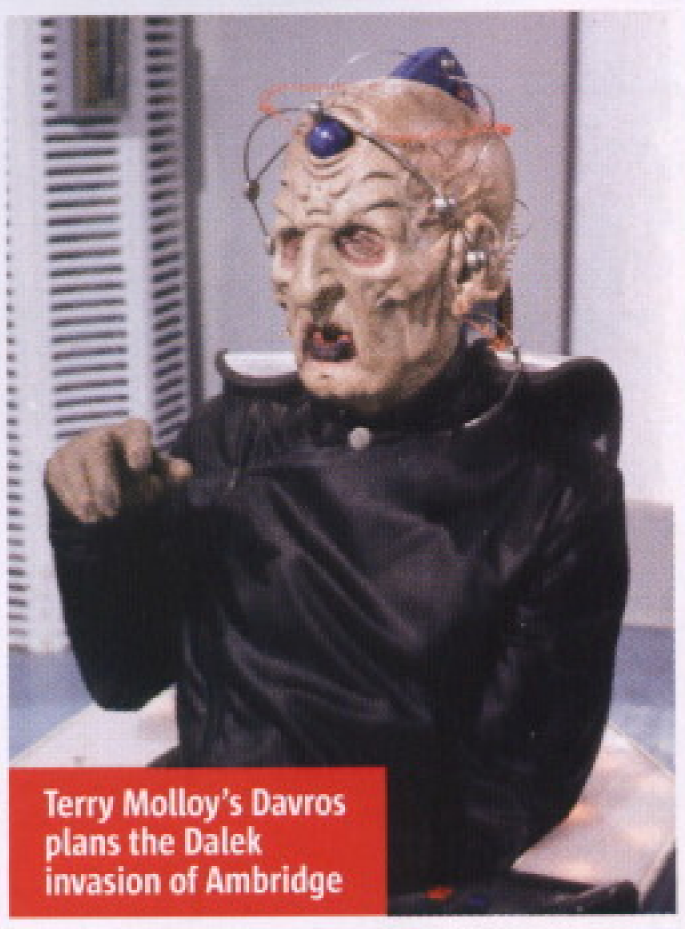
Toos in *Doctor Who: The Robots of Death* (1977), **Dr Rachel Jensen** in *Doctor Who: Remembrance of the Daleks* (1988), **Joanne Francis** in *EastEnders* (1988-89)

"*Remembrance* was very realistic, the army and so forth, while the Robots one was a bit bizarre. I don't think I've ever laughed so much. Tom [Baker] would crack jokes, and we'd end up helpless on the floor... I still think Louise [Jameson, who played Leela] was one of the best *Who* girls. Some people think it's not politically correct, but the formula worked best when the girl was sexy and the man was eccentric." (**DWM** 271)

Michael Melia

Terileptil Leader in *Doctor Who: The Visitation* (1982), **Eddie Royle** in *EastEnders* (1990-91)

"I'm always typecast as the 'heavy', which is nice for the money, but you get bored beating people up. Here, I'm still frightening people, but it is a welcome change in one sense: it's the first time I've been on television at a time when my young nephews can watch. They're over the moon because it's *Doctor Who*." (DWM 177)


Terry Molloy's Davros plans the Dalek invasion of Ambridge

Terry Molloy

Davros in *Doctor Who* (1984, 1985, 1988), **Russell** in *Doctor Who: Attack of the Cybermen* (1985), **Mike Tucker** in *The Archers* (1973-present)

"You had to really mug inside the latex Davros mask to get across a small degree of movement, so in a sense I was creating Davros vocally. Davros was like doing radio acting for television..." Terry laughs at the idea of returning to Radio 4's *The Archers* with ideas of galactic domination. "Well, Mike's a milkman, so he could put things in people's milk!" (DWM 272/335)

Christopher Villiers

Hugh in *Doctor Who: The King's Demons* (1983), **Grayson Sinclair** in *Emmerdale* (2006-08)

"The dialogue [in *Doctor Who*] was fine, but the story was a bit confusing. I would have quite liked it to have been a real monster, something green with lots of tentacles, rather than the Master. Instead, we had Isla Blair [Isabella Fitzwilliam], who is not a real monster at all." (DWM 269)

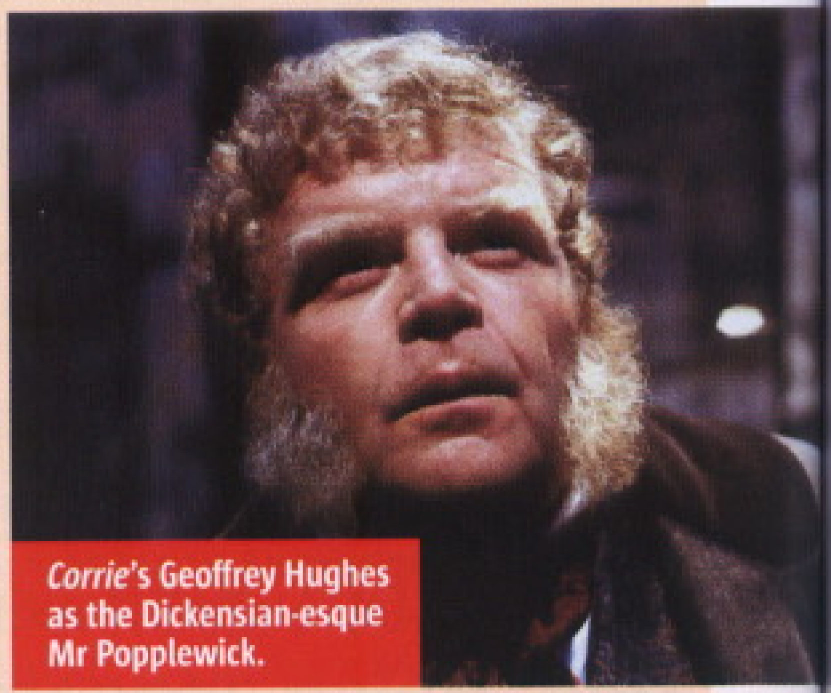
Michael Jayston

The Valeyard in *Doctor Who: The Trial of a Time Lord* (1986), **Donald de Souza** in *Emmerdale* (2007-08)

"All the fans *know* I'm the Doctor! I'm rather proud of that, although he was an evil Doctor... I like playing villains. They're good parts to get your teeth into... But it seemed rather silly that we had the Master *and* the Valeyard in one episode. You couldn't really latch onto either one of them in that. It divided the nastiness." (**DWM** 284/333)

Geoffrey Hughes

Mr Popplewick in *Doctor Who: The Trial of a Time Lord* (1986), **Eddie Yeats** in *Coronation Street* (1974-75, 1976-80, 1981-87)


Corrie's Geoffrey Hughes as the Dickensian-esque Mr Popplewick.

> **"Eddie was the eternal optimist. He always believed that a million pounds lay just around the next corner. I probably could have stayed in *Coronation Street* for the rest of my life, but I wanted to try other things. Mr Popplewick was a wonderful creation, very Pickwickian, and really rather pleasant... It's almost a shame that he wasn't all he seemed!"** (DWM 302)

Sharon Duce

Control in *Doctor Who: Ghost Light* (1989), **Paula Carp** in *Coronation Street* (2009)

"My first thought was, 'Why have they cast me as a humpbacked monster? My career's finished!' But the more I read it, the more Control took on an Eliza Doolittle quality... It became a real challenge, and I spent hours wondering how to do Control's voice. I frightened my children a couple of times practising." (DWM 190)

Florence thirsts for the Doctor's blood – through a straw. Yuk.

Anne Reid

Nurse Crane in *Doctor Who: The Curse of Fenric* (1989), **Florence Finnegan** in *Doctor Who: Smith and Jones* (2007), **Valerie Barlow** in *Coronation Street* (1961, 1962-1971)

"You can't get much more evil than Florence. I've never played a blood-sucking old lady before, and particularly not through a bendy straw. I think it might catch on – kids running around, trying to suck each other's necks with bendy straws... I told my agent I couldn't wait to suck David [Tennant]'s blood. She told me I wasn't the only one." (**DWM** 381)

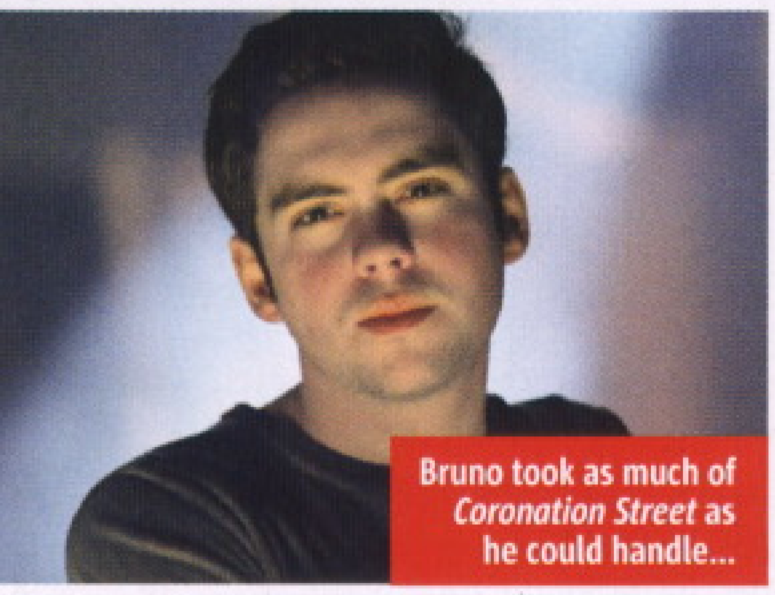
Yasmin Bannerman

Jabe in *Doctor Who: The End of the World* (2005), **Maddie Parker** in *Hollyoaks* (1995-97)

"Jabe reminds me of the Queen. She's very majestic, very elegant. For a while, she gets quite close to the Doctor, and she's attracted to him immediately... She's always treated as very 'hands off' and with respect, but the Doctor... it's not that he disrespects her, but he's quite forward with her. He sees past her austere shell." (**DWM** 356)

Bruno Langley

Adam Mitchell in *Doctor Who: Dalek* and *The Long Game* (2005), **Todd Grimshaw** in *Coronation Street* (2001-04, 2007)



Bruno took as much of *Coronation Street* as he could handle...

"When you join a major show like *Corrie*, it's going to be hard work, and you might not be able to cut it. If you can't, I think you should be man enough to say, 'Look, I can't handle this.' I managed to see it through for almost four years – that's a long haul – but then I just couldn't anymore... This character, Adam, he's selfish and geeky and stuff, which is a good contrast [to Todd]. I think he thinks he's more clever than he is." (**DWM** 356)

Jane How

Rebec in *Doctor Who: Planet of the Daleks* (1973), **Jan Hammond** in *EastEnders* (1986-87, 2002, 2003)

"My overall impression of *Doctor Who* was that it was fun, because of Jon [Pertwee], basically, who was a lovely man. I didn't know who the rest of the cast were. I just remember certain cast members smoking lots of joints behind the camera van. The only way to get along, I suppose." (**DWM** 209)

Thelma Barlow

Lady Thaw in *Doctor Who: The Lazarus Experiment* (2007), **Mavis Wilton** in *Coronation Street* (1971-97)

"I've always wanted to play Lady Macbeth, and Lady Thaw has that same sort of ruthlessness. She's a very wilful woman, and she loves this man, Lazarus, hugely. That's her Achilles heel, really... I'm sure that she's motivated by love, so she can be as merciless as she wants, because it's a means to an end." (**DWM** 383)

Michelle Collins

Kath McDonnell in *Doctor Who: 42* (2007), **Cindy Beale** in *EastEnders* (1988-90, 1992-96, 1997-98)

"When I told people I was doing *Doctor Who*, they all said, 'Ooh, have you got funny ears? Have you got a funny tail?' They all seemed disappointed when I told them I was a human. Would Cindy have made a good companion for the Doctor? Depends if she could bring her children with her! She was a bit of a *femme fatale*, so maybe she'd ravish him!" (**DWM 383**)

Kylie Minogue

Astrid Peth in *Doctor Who: Voyage of the Damned* (2007)
Charlene Robinson in *Neighbours* (1986-88)

"The schedule on a soap, especially with publicity duties, is busy, but *Doctor Who* was full on! My first day on set was like stepping back in time. I felt really at home being back in the world of TV. I loved the challenge of playing Astrid. It felt very liberating to be a character and not 'Kylie'" (**DWM 390**)

Sarah Lancashire

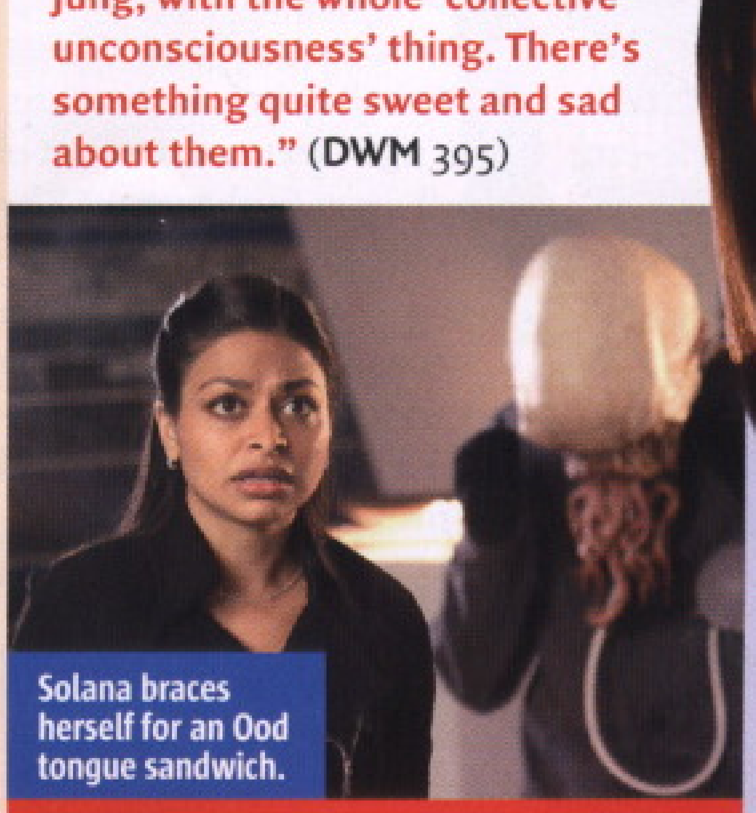
Miss Foster in *Doctor Who: Partners in Crime* (2008), **Raquel Watts** in *Coronation Street* (1991-1996, 2000)

"Miss Foster is, essentially, a nanny, a guardian, to some rather unusual children. I see her as a slightly warped Mary Poppins. She's quite austere. She's a strong woman. I firmly believe that Miss Foster is not an evil person. She's quite good, actually. She just does things a bit 'differently'." (**DWM** 394)

Ayesha Dharker

Solana Mercurio in *Doctor Who: Planet of the Ood* (2008), **Tara Mandal** in *Coronation Street* (2008-09)

"I've always played nice people, where the worst thing that happens to them is getting divorced, so death by Ood is excellent! You really want them to kiss you with those tentacles... It's also very Carl Jung, with the whole 'collective unconsciousness' thing. There's something quite sweet and sad about them." (**DWM** 395)



Solana braces herself for an Ood tongue sandwich.

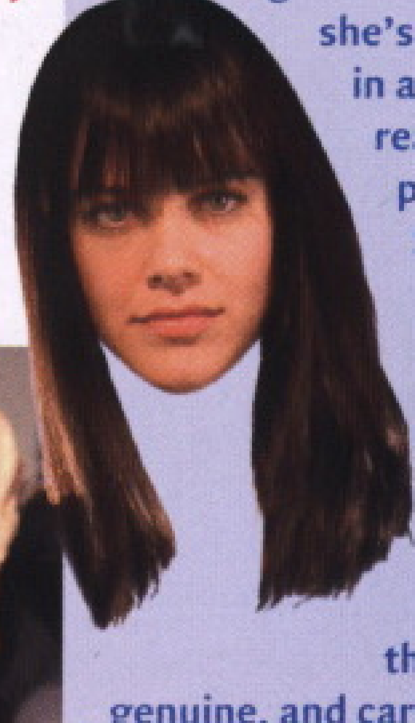
Tracy-Ann Oberman

Yvonne Hartman in *Doctor Who: Army of Ghosts/Doomsday* (2006), **Chrissie Watts** in *EastEnders* (2004-05)

"I think being in *EastEnders* is probably the most famous you're ever going to be in anything. Chrissie was such a great character. She came in like a whirlwind, had a massive impact, and then I left... But I landed on my feet. Within days, I was on set in Wales doing *Doctor Who*. The coolest thing on television! Particularly being a fan, you're so overawed to meet a Cyberman, or to see the TARDIS or the sonic screwdriver. I nearly wet myself." (**DWM** 372)

Michelle Ryan

Lady Christina de Souza in *Doctor Who: Planet of the Dead* (2009), **Zoe Slater** in *EastEnders* (2000-05)



"The Doctor and Christina are a good match. I don't think she's like an assistant in as much as she isn't really in awe of his presence or status. She's used to meeting incredible people. He can't quite believe how she takes charge. But there is something about the Doctor that's humble, and genuine, and caring, that maybe she hasn't come across before..." (**DWM** 407)

Alan Barnes is all of a lather as a gaggle of Doctors and companions tackle a tangle of timelines in Albert Square.

Dimensions in Time

"I should be taking it easy, not bounding around like some Megaluthian slime skimmer!"

You may recall how, back in 1998, **DWM**'s then-editor and assistant editor conducted a frankly, column-filling argument in the editorial letters of issues 263 and 267, about whether or not *Dimensions in Time* ought to be considered 'canon' – *ie*, as essential a part of the ongoing *Doctor Who* story as any 'regular' adventure – or as an embarrassing glitch in that story, best forgotten. I don't propose to rehash their argument here – although I cannot believe that the Brad Pitt-alike underling didn't have the wit to point out to his reactionary, soon-to-be-deposed 'superior' that the reason the 1973 Queen Vic has its bright red 1990s paintjob is because, duh, it's the Rani's TARDIS, modelled after the 1993 version, obviously; and if the Walfordites can't see the monsters, there's no reason they should perceive the pub's altered livery, is there? *Is there?!?*

... Where was I? Oh yes. *Dimensions in Time* – canon or not? Surveying fan literature on the subject, I note how Lance Parkin's *Ahistory* (Mad Norwegian Press, 2007) huffily excludes it out of continuity on the grounds that it's 'clearly' a parody, and 'charity spoofs... aren't included'. Well – I defy anyone to show me any evidence within the episodes themselves that *Dimensions in Time* is intended to be read as a spoof of *Doctor Who*... or *EastEnders*, come to that. I wonder if that isn't part of the problem – that *Dimensions* is played entirely straight. It's *meant* to be taken seriously.

I note also a catty little sideswipe on page 54 of the *New Adventures* novel *First Frontier* (Virgin Publishing Ltd, 1994), in which author David A McIntee has the Seventh Doctor recall a nightmare he once had, '"where all my old foes chased me round a soap opera".' You can practically hear the author sneering the 'soap opera' bit. That's the other part of the problem, I think; that with *Dimensions in Time*, *Doctor Who* muddies its textual waters with those of another drama series. And that doesn't seem right – because *Doctor Who*, as we all know, is unique.

Doesn't mean *Dimensions* isn't part of the canon, mind.

The new tenants of the Queen Vic were intent on making a few changes to the East End boozer.

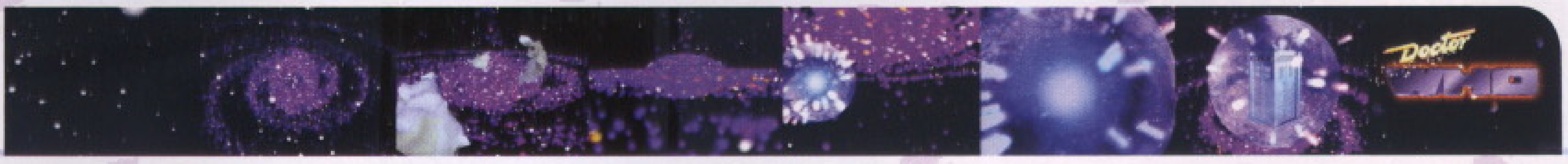
PART ONE
BROADCAST: 26 NOVEMBER 1993

A TARDIS materialises beside a Time Tunnel. Inside, the Rani (Kate O'Mara) watches the disembodied heads of the first two Doctors whirl around the control room – "Pickled in time."

- At an early stage, Anthony Ainley's Master was intended to feature as the villain of the piece.
- None of the cast members (nor any of the crew) were paid for their work on *Dimensions in Time* – an arrangement approved by actors' union Equity on the understanding that the story would air once only, and not be commercially exploited. So: no DVD release!
- The Rani's TARDIS scenes were recorded first, at Fountain TV Studios in New Malden, Surrey.
- The swirling-about-frame of the former Doctors' decapitated heads (sculpted by freelancers Stephen Mansfield and Susan Moore) may be of questionable taste, but they exemplify the requirements to create the particular 3D effect employed on *Dimensions in Time*, an adaptation of the so-called 'Pulfrich effect' – after the physicist Carl Pulfrich (1858-1927), who observed that because the brain takes fractionally longer to process dark images than light ones, the apparent depth of an object moving horizontally across one's field of vision will appear to vary when a dark 'neutral density' filter is worn over one eye. With the filter on the right eye, objects moving left to right seem nearer, but objects moving right to left seem further away. The principal drawbacks of the technique are firstly that the effect requires constant movement within the frame (ideally, constant camera movement, too) to make an impact; and secondly, that one's brain begins to adjust after half-an-hour or so, whereupon the effect starts to wear off.
- The 1 August script indicated that the First and Second Doctors could be pickled alongside 'any others not available for the project'. At this point, neither Tom Baker nor Peter Davison were confirmed to appear...

"The Time Tunnel is ready to receive its first guests," says the Rani's handsome young assistant (Samuel West).

- In the scripts, the Rani's assistant is named 'Cyrian', after the actor whom co-writer David Roden had hoped to persuade to play the part – Sir *Ian* McKellen.
- Roden's first draft script opened with a pre-credits sequence, set on a alien planet, where Cyrian, gathering up specimens for the Rani's menagerie, guns down a Cyberman – only to be captured by a Cyberleader and several of its cohorts. The Cybermen then offer Cyrian a deal... setting him up to betray his mistress later in the episode. For reasons of length, this prologue, not to mention the entire 'betrayal' sub-plot, had been dropped by 1 August.
- Cyrian's first meeting with the Rani was later described by Roden in his *Brief Encounters* story



Rescue, published in Marvel Comics' *Doctor Who Yearbook* 1995 (1994): here, stranded on the barren planet DV Acrol 8, Cyrian is rescued from a party of Cybermen pursuivant when he stumbles across the Rani's TARDIS.

- A plan existed for the titles to show the TARDIS plummetting into *EastEnders*' 'Thames from overhead' opening sequence, but this was deemed too expensive to realise.
- The Pet Shop Boys, purveyors of arch synth-pop, were asked to record a version of the *Doctor Who* theme. Although the Boys declined, and second preference Erasure took too long to respond, *Dimensions in Time*'s first edit used a extract from *Forever in Love*, a track from the PSBs' limited edition album *Very Relentless* (1993) in place of Ron Grainer's theme. Ultimately, an alternative was found when Mike Fillis, who played the Sea Devil in the Rani's menagerie, gave Nathan-Turner a demo tape containing a version of the theme that he and Adrian Pack had put together as 'Cybertech'.

Using a microphone, the Fourth Doctor (Tom Baker) broadcasts a mayday message to his other selves...

- Set against an electronic background created to demonstrate the Pulfrich-inspired 3D process, this scene was also recorded at Fountain on Tuesday 21 September.
- The Fourth Doctor was originally envisaged as taking a much fuller role in the action: in the 1 August script, for example, he was seen in Albert Square, observing that his jelly babies have reverted to embryonic form – an indication that something is up with time in the area. But Tom Baker was reluctant, and agreed only to feature in a 'prologue' of sorts, calling for assistance...

Their existence, he says, is threatened by the Rani, a Time Lord renegade. As the first two Doctors are captured by the Tunnel, he elaborates: "She wants to put us out of action. Lock us away in a dreary backwater of London's East End. Trapped in a time loop in perpetuity... [We] must stop her before she destroys all of our other selves. Good luck, my dears..."

- "I bet you thought you'd seen the last of me, didn't you?" the Doctor asked the Time Lords in the draft of 8 September, imploring these "self-important stuffed shirts" to intervene to save "all of me and all of the other me's [sic]." At Baker's insistence, this was radically overhauled by Roden the day before recording, and further revised by Baker himself on the day. Where the script had the Doctor talking to camera, Baker asked to be furnished with a microphone (which had to be electronically substituted in post-production); and his quite bizarre suggestion that he should turn his profile to reveal a bullet hole on one side of his face led to him being given a question mark make-up on his right cheek.
- Clearly, none of the other Doctors receive this message – so the point of this scene is what?

The Rani's assistant shuts a Cyberman and a Time Lord behind wall roundels: "One more specimen is needed, an Earthling. The menagerie is almost complete."

- One-time *Doctor Who* Appreciation Society co-ordinator Andrew Beech, who helped source many of the monster costumes used throughout, featured as the Time Lord.

The Rani intercepts the Doctor's TARDIS as it travels through space – and orders her assistant to "Activate!" Struck by a blue bolt, the Doctor's TARDIS dematerialises... to Earth. The Seventh Doctor (Sylvester McCoy) and companion Ace (Sophie Aldred) exit, expecting to see the Great Wall of China.

- The Doctor's line "Oh, to be in China, now that November's here" parodies the opening of the Robert Browning poem *Home-thoughts, from abroad* (1845): 'Oh, to be in England/Now that April's there...'

Instead, they've landed beside the dry-docked clipper Cutty Sark, in Greenwich – in 1973, or so a discarded ➤

ESSENTIAL INFO

- Produced in 1993 for the BBC's annual Children in Need charity appeal, *Dimensions in Time* pitted all five living Doctors, plus 13 of their various companions and associates, against deranged domina the Rani and her menagerie of monsters... plonking them down (mostly) in the environs of Albert Square, the setting of misery soap *EastEnders*. And all in just thirteen minutes, too!
- Although publicised as coinciding with *Doctor Who*'s 30th anniversary, *Dimensions in Time* was originally devised as a showcase for *Children in Need*'s 1993 gimmick, a 3D effect – meaning special glasses could be sold (at 99p a pop) to raise extra funds for the charity (25p per pair). In May 1993, *Children in Need*'s editor Nick Handel persuaded ex-*Doctor Who* producer John Nathan-Turner to develop a single five-minute adventure for broadcast on the night of the telethon.

3D Doctor!

- David Roden [Mansell], a would-be writer who'd submitted several script proposals to Nathan-Turner in the recent past, was asked by the producer to collaborate on the script for the piece, to be made entirely on location. Perhaps unsurprisingly, given its title, *Destination: Holocaust*, Roden's initial proposal was deemed unsuitable. Here, the Seventh Doctor and the Brigadier were on their way to a UNIT reunion when the Brig's car was forced off-road by a green fireball from the sky; the pair took shelter in a nearby church, only to find it besieged by a platoon of Cybermen.
- Nathan-Turner proposed instead a piece featuring former Doctors, companions and monsters – and, in response to Handel's request for an additional talking point, eventually came up with the idea of an *EastEnders* crossover, to be recorded on the Albert Square exteriors in place at the BBC's Elstree facility, and featuring several of its regular cast members. The piece became a two-parter when BBC Entertainment supremo Jim Moir requested it continue over into the following night's edition of *Noel's House Party*, a vastly popular prank show/variety hybrid hosted by former Radio 1 DJ Noel Edmonds.
- By July, Roden had completed a first draft of Part One and a scene breakdown for Part Two – known initially as *3-Dimensions of Time*, then *The Dimensions of Time* – when *EastEnders* producer Leonard Lewis indicated that he could make the Albert Square set available for one day only. Consequently, Nathan-Turner asked Roden for a new storyline, eliminating the *EastEnders* elements entirely. Roden's *The Endgame*, set at a funfair or theme park (possibly Margate's 'Dreamland', or Chessington World of Adventures) pitted all five Doctors against Michael Gough's Celestial Toymaker, a villain from 1966, plus more Cybermen – but Handel pushed to retain the *EastEnders* elements, and this got no further than a draft storyline.
- The production was ultimately allocated two days on Albert Square, with Greenwich scouted as an additional location. The script was redrafted many times around cast availability throughout August and early September – and, directed by Stuart MacDonald, was recorded on Tuesday 21 (in studio), Wednesday 22 and Thursday 23 (at Elstree) and Friday 24 September (around Greenwich). Retitled *Dimensions in Time* to avoid duplicating the title of the second episode of *The Space Museum* (1965), the story aired to some of *Doctor Who*'s highest ever audiences: 13.8 and 13.6 million.

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Radio Times
LOOK WHO'S BACK IN 3D
Children in Need!

- An actors' union agreement means that the story is unlikely to be made available on DVD, or any other format.
- This year's Children in Need appeal takes place on Friday 19 November. You can make a donation at: *www.bbc.co.uk/pudsey/donate*

> **'A plan existed** for the titles to show **the TARDIS plummeting into *EastEnders*'** "Thames from overhead" **opening sequence.'**

"She even hates children!"

An evil Time Lord leads the attack...

"Pickled in time!"

Sharon: always wears sunscreen...

newspaper suggests. "I could be convinced that someone has deliberately taken us off course," muses the Doctor.

Up to and including the 1 August draft, the Seventh Doctor arrived directly in Albert Square – but his scenes were relocated to Greenwich when Sylvester McCoy was not available for the Wednesday and Thursday set aside for Elstree recording.

Ace touches a street sign... and, with a flash of white light, finds herself in Albert Square, Walford...

In February 1993, just ten months before *Dimensions in Time* was transmitted, Sophie Aldred had played a swinger named 'Suzie' in two episodes of *EastEnders* – although, ironically, she'd not recorded any scenes in Albert Square itself!

... in the company of the Sixth Doctor (Colin Baker). "We seem to have slipped a groove in time," he tells her.

In the first draft, the Rani was plotting to dump all of the Doctor's incarnations into a black hole – but when the Seventh Doctor evades this trap and lands in Albert Square, she instead plans to materialise the black hole itself over the Square once all of the Doctor's former selves have been gathered there, hauled through a hole in time.

Wandering through Bridge Street market, Ace pauses beside a clothes stall run by Sanjay and Gita Kapoor (Deepak Verma, Shobu Kapoor). It's nearly Christmas, and Gita is sure the jacket picked out by Ace will be "the rage in 1994..."

... hence the year is 1993. The Kapoors would eventually high-tail it out of the Square in September 1998, after unscrupulous *Walford Gazette* reporter Polly Becker revealed to the whole of E20 that Gita had secretly given birth to another man's child. Their subsequent whereabouts remain unknown... or do they? In *Journey's End* (2008), Shobu Kapoor played an otherwise-un-named Scared Woman, transported to the Dalek Crucible from contemporary Earth – who, shortly after meeting Jackie Tyler, became a victim of the Daleks' Reality Bomb. The Scared Woman *looked* exactly like Gita, she was exactly the age Gita would be now... who's to say she *wasn't* Gita?

Another flash, and the Doctor is now in his Third incarnation (Jon Pertwee), talking to companion Mel (Bonnie Langford). They've changed, he tells her – "as though someone is rooting through my personal time stream."

Rooting through the Doctor's personal time stream (whatever that is) we can just about accept as an explanation for why he (perhaps temporarily) reverts into several of his earlier incarnations. It doesn't, however, account for why the human Ace should have suddenly become another person entirely; should later divide into two; and later still, become a member of an alien species! The logic of the Rani's scheme is pretty unfathomable, too: if she means to lock away all of the Doctor's former incarnations, to prevent them from interfering with her plan to dominate evolution, how does reverting the Seventh Doctor to his Sixth, Fifth and Third forms prevent the Sixth, Fifth and Third Doctors from continuing to exist outside the Albert Square time loop?

EastEnders 2013! A future vision of Pauline and Sharon...

The Doctor calls out to greengrocer Pauline (Wendy Richard): "Excuse me, my good woman, but what year is this?" Pauline breaks off from her conversation with Kathy (Gillian Taylforth) ... and eventually informs him: it's 2013.

In some respects, the future Kathy/Pauline dialogue – "Shouldn't your Martin be looking after the stall?"/"'e's never 'ere when you want him. I wish my Arthur was still alive" – seems remarkably prescient. Pauline's son Martin, aged eight in November 1993, did indeed grow up to take over the family fruit and veg stall; and although Martin departed the Square in February 2007, a recent brief return by his wife Sonia confirmed that he's still around, and could yet come back to the family business. Similarly, Pauline's first husband Arthur (played by Bill Treacher, and one wonders how he took the news that he wouldn't be employed past November 2013) was still very much alive in November 1993... but would die, very suddenly, of a brain haemorrhage in May 1996, shortly after being released from prison.

Unfortunately, both Kathy and Pauline died in tragic circumstances in 2006: Kathy in a car accident in South Africa; Pauline, like her Arthur, of a sudden haemorrhage brought about by a blow to the head. These events could only be rescinded if, for example, the last five years' worth of *EastEnders* were revealed to have all been but a bad dream of Dot Cotton's, brought about by a dodgy piece of halibut bought from Beale's Plaice. But that wouldn't be much less credible than bringing Dirty Den back from the dead – and they did *that* – so let's not dismiss *Dimensions in Time* from the *EastEnders* canon until November 2013's been and gone, shall we? You never know... [See also *The Future Gone Ron?*, below.]

Another flash, and Pauline and Kathy have become 40 years younger: it's 1973.

In Roden's first draft, the Doctor effectively 'degenerated' through his appearances on the Square – and so the Sixth Doctor and Mel bantered

Kate O'Mara arrives on the Square to enact the Rani's evil schemes!

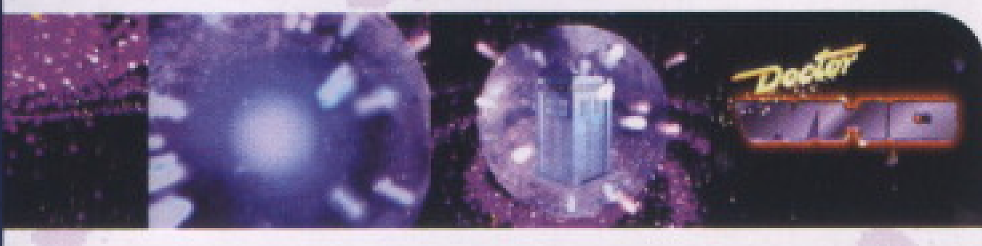
THE FUTURE GONE RON?

The fact that there exists an alternative version of *Dimensions in Time* Part Two – in which Big Ron, not Mandy Salter, steps in to wrestle with the Rani – raises a fascinating philosophical point: if one believes in that old saw of chaos theory, about the beat of a butterfly's wings in Brazil setting off a tornado in Texas, who's to say that future events in *EastEnders* might not have been altogether different had it been Ron, rather than Mandy, who intervened?

In 1998, *EastEnders* viewers learned that Ron had won half-a-million on the Lottery, and had therefore decamped to Spain. But what if Ron's encounter with the Rani back in 1993 would have changed him in some small way? Perhaps, in an alternative timeline, he became a more generous man, who shared his Lottery winnings out among his friends... and a whole chain of future Walford tragedies never occurred? Oh, yes: I'm suggesting that the future Kathy and Pauline, dead in the Mandy-interferes future, remain alive and well in the Ron-interferes future – and it's that future we had a glimpse of, back in Part One!

So not only do I insist that *Dimensions in Time* remains *EastEnders* canon, I insist that those viewers who voted Mandy actually changed history... and were directly responsible for the deaths of both Kathy and Pauline, the swines!

The Doctors arrive in force for Children in Need and their thirtieth birthday!



Scared woman's first appearance in *Doctor Who*...

> '**The "Scared Woman"** *looked* exactly like Gita, she was **exactly the age Gita** would be now... **who's to say she *wasn't* Gita?**'

with Sanjay and Gita in 1993; the Fifth Doctor and Peri encountered 'young' Pauline in 1973, alongside her six-year-old daughter Michelle; then, in 2013, the Fourth Doctor and Sarah met an elderly Pauline and a grown-up Michelle (played, presumably, by regular cast member Susan Tully); and finally the Third Doctor popped up, this time with two companions, to observe the Square itself becoming subject to physical decay. The decay of the Square was a plot element that featured heavily in the original scene breakdown for Part Two, where the EastEnders themselves began to wither with age...

➤ The young Ian Beale, seen here, was played by Tim Handel, son of *Children in Need* editor Nick.

Susan Foreman (Carole Ann Ford) is surprised to find herself with the Sixth Doctor, who says he's being "pulled backwards through time", his companions being drawn back alongside him: "The inrush of time zones is designed to seal us all together."

➤ Until the night before recording, Frazer Hines' Jamie was intended to appear alongside the Sixth Doctor here – but last minute production problems on ITV's rival soap *Emmerdale*, in which Hines played Joe Sugden, led to a hasty rewrite featuring Carole Ann Ford's Susan.

Another flash: as a Tube train passes over Bridge Street, Sarah Jane Smith (Elisabeth Sladen) learns from Sharon (Letitia Dean) that wearing all-over sunblock is now the law.

➤ Sharon Rickman (as she has been since 2005) currently resides in America. We await to learn the circumstances that force her to return to Walford sometime in 2013...

Sarah catches up with the Third Doctor, who notes that they appear to be "flitting around in some sort of twenty-year time loop" – 1973, 1993 and now 2013. But the market isn't the focus of the time distortion, he says...

Inside her TARDIS, the Rani fears the Doctors are "getting too near the truth" – and orders her assistant to "Release the specimens."

➤ At this point in the first draft, Cyrian revealed himself to be in league with the Cybermen – and a party of Cybermen materialised, commandeering the Rani's TARDIS.

In 1993, a Cyberman fires on the Fifth Doctor (Peter Davison), Nyssa (Sarah Sutton) and Peri (Nicola Bryant).

➤ The ghost of Roden's first draft episode ending may be discerned here – where, in 1993, the Doctor and his two companions found themselves attacked and then surrounded by Cybermen, acting according to their Leader's instructions. The cliffhanger itself appears to have been intended to call upon then-cutting edge 'morphing' techniques – popularised in, among others, the Arnold Schwarzenegger vehicle *Terminator 2: Judgment Day* and the Michael Jackson video *Black or White*, both 1991 – to show the various Doctor's faces warping one into another while the Cyberleader declares: "You cannot escape, this time, Doctor!"

The Doctor notes that his companions have arrived "two by two" ...

➤ ... which, again, defies explanation.

Peter Davison asks John Nathan-Turner what his motivation is...

They run past Pat Butcher (Pam St Clement), who seems oblivious to the danger posed by the Cybermen, Ogron and Vanir in the market.

We're told that the various Eastenders can't see the monsters, since they exist in another time zone – a figleaf to preserve *EastEnders'* credibility, we presume!

The Doctor wants to lead his companions back to the TARDIS, but the way through the gardens is blocked, and a crowd of monsters – including a Sea Devil, a Dum robot and a Vervoid – force them back in the direction of the Queen Vic.

On the day of recording, both a Dalek and a Dalek trooper (from *Resurrection of the Daleks*, 1984) were part of the monster melee – but were edited out of the finished programme when Dalek creator Terry Nation's agent refused to allow their use.

The Rani steps out of the pub doors, carrying a hi-tech weapon: "Say 'goodbye', Doctors. You're all going on a long journey. A very long journey..."

This is the same weapon that the Rani is first seen carrying when she enters the TARDIS after shooting it down in the opening episode of *Time and the Rani* (1987).

Originally, the plan was to conclude the episode by asking viewers to call a premium rate telephone number to choose between three options for the story's continuation: 'Does the Doctor's old friend, the Brigadier, drop by in the nick of time? Should the Doctor summon up all his incarnations at once to defeat the Rani? Should the Doctor link his mind with his enemy, the Rani, to discover her evil scheme?' In fact, all of these things sort-of occurred in the 1 August draft of Part Two – in which the Brig picked up the Doctor by helicopter, but not before the Doctor had communicated with one of his trapped incarnations by means of a 'time carousel', and had been advised to mind-link with the Rani to fathom out her ultimate plan: to use her menagerie in the creation of a super-computer.

In the event, viewers were asked to phone in to choose the identity of the Doctor's rescuer from usually homeless troubled teenager Mandy Salter, and market trader 'Big Ron' – a walk-on character played by Ron Tarr (1936-97), previously a Prisoner in *Destiny of the Daleks* (1979).

PART TWO
BROADCAST: 27 NOVEMBER 1993

The Rani recalls her menagerie to her TARDIS, which is disguised as the Queen Vic. The weakened Doctor concentrates, making an effort to summon up his remaining selves. A flash – and the Third Doctor reappears, this time in the company of Liz Shaw (Caroline John). The Rani beckons Liz – who makes to wrench the Rani's weapon away, and is assisted by a passer-by, Mandy Salter (Nicola Stapleton).

Mandy won the phone vote, with 56% of the 39,500-odd calls recorded. She's helped by another *EastEnder* of the time – Sylvia (Rachel Hiew), a waitress in Kathy's caff who departed the series just three nights later, on 30 November.

The original plan was to ask viewers to choose between Big Ron and Christine Hewitt (Elizabeth Power) – who'd begun an adulterous relationship with Arthur Fowler at Christmas 1992. As it transpired, however, Mrs Hewitt would already have made her final *EastEnders* appearance during October – after Pauline found the pair out, and (famously) clocked Arthur one with a frying pan.

Yates to the rescue! But is it the real Mike?

> **'Deborah Watling's cloak** conceals a plastered arm – **broken while trying out her nephew's rollerblades**, apparently...'

The Doctor is rescued by Mike Yates (Richard Franklin), driving the Doctor's old roadster, Bessie.

In Roden's original scene breakdown, the Doctor's companion stole a car, and drove through the monsters... which turned out to be holograms. The car then changed, like the Doctors and the companions, into Bessie. The Third Doctor used a call box to ring UNIT for help – but the 'rescue' helicopter turned out to be the Rani's TARDIS. In the script of 1 August, companion Jamie discovered an attacking Dalek to be a hologram; meanwhile, the (unspecified) Doctor was reunited with Bessie after being dropped by the Brigadier's rescue helicopter onto the roof of a tower block. The 'holographic monsters' idea was then dropped in the script of 17 August.

Mike shoots the weapon from the Rani's hands...

Mike Yates is in UNIT uniform – which is confusing, to say the least. He can't be the missing second of the Doctor's time-shifting companions (see above), since the implication of subsequent scenes is that this is the real Mike Yates, really from 1993, driving the real Bessie, acting under the real Brigadier's instructions... but Yates resigned from UNIT, in disgrace, after turning traitor in *Invasion of the Dinosaurs* (1974). So how come he's back?

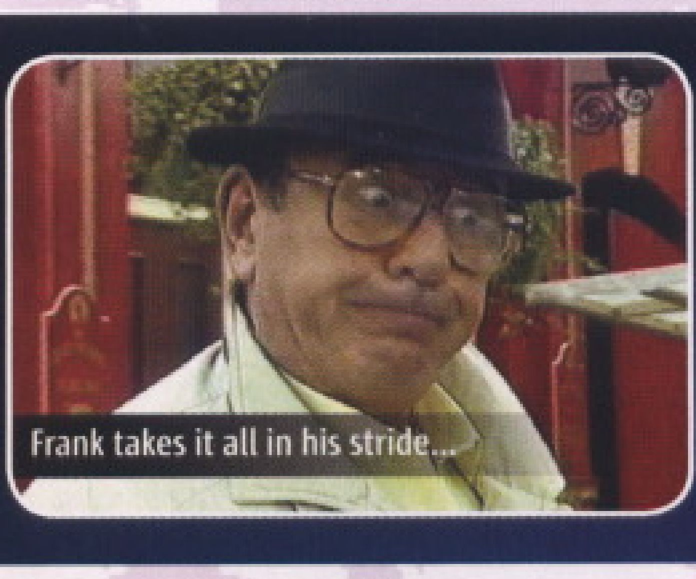
Driving away from the Square, Bessie pulls up beside a newly-landed UNIT helicopter, carrying the Brigadier (Nicholas Courtney) – who beckons the Doctor aboard.

Several shots involving the Sea King helicopter – all recorded at the Royal Naval College, Romney Road, Greenwich – were cut for time.

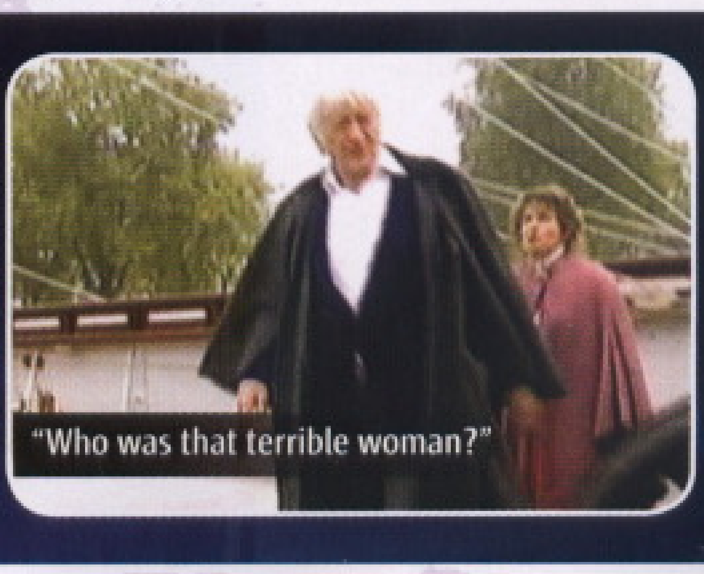
A flash, and the helicopter arrives in Greenwich – where the Sixth Doctor bids a hasty farewell to the Brig, then rushes off in search of his "young friend."

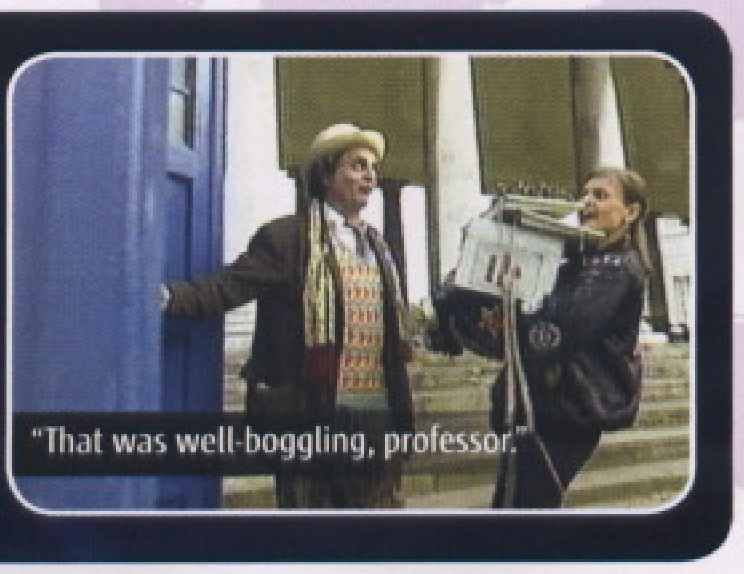
Putting the Sixth Doctor together with the Brig here set two records for televised *Doctor Who*: having featured as Bret Vyon in *The Daleks' Master Plan* (1965), Nicholas Courtney became the first actor to play opposite all seven Doctors 'in character'; and the Brigadier became the first character to appear in scenes with all seven Doctors. These records were sort-of equalled when Matt Smith's Eleventh Doctor appeared opposite Elisabeth Sladen's Sarah Jane Smith in *The Sarah Jane Adventures: Death of the Doctor* (2010) – both character and actress have now featured on TV opposite seven of the Doctors, too.

Inside the Rani's TARDIS, the villainess needs only "one Earthling" to complete her menagerie – and orders her assistant to "prepare to rematerialise at the centre of the Earth time meridian – Greenwich."


Frank takes it all in his stride...

The Sixth Doctor meets the Brigadier.


"Who was that terrible woman?"


"That was well-boggling, professor."

he Third Doctor and Victoria take time out to look around the Cutty Sark.

The Seventh Doctor and Leela discuss how there are two time brains in the Rani's computer. © Mike Tucker

Meanwhile: Ian Beale (Adam Woodyatt) passes by as brothers Phil and Grant Mitchell (Steve McFadden and Ross Kemp) head to their garage, underneath the (railway) Arches. The Second Romana (Lalla Ward) is in hiding inside; she claims to be looking for the Doctor, and is directed to Dr Legg, at No 1 Albert Square. But the Rani drags her inside the Vic as she passes by – much to the astonishment of Frank Butcher (Mike Reid).

➲ Mike Reid made walk-on appearances in several 1960s *Doctor Whos*, including *The Myth Makers* (1965), *The Massacre of St Bartholomew's Eve* and *The War Machines* (both 1966). His part was redrafted several times. In the 1 August draft, Bessie attracted the professional admiration of used car dealer Frank. In the 17 August version, however, Frank offered to buy the TARDIS from the Doctor, referring the Doctor's (unspecified) companion, as was his wont, as 'princess' – his use of which leads the Doctor, rather tenuously, to realise where the Rani is hiding out: "Princess! Of course. It's the Rani's idea of a puerile joke. One of the meanings of Rani is Queen. So where better to disguise your TARDIS than a building that's your namesake. The Queen Victoria Public House!"

Meanwhile, the Third Doctor and Victoria (Deborah Watling) disembark the *Cutty Sark*, making for the TARDIS.

➲ Why are they aboard the *Sark*? To get to the TARDIS, wouldn't it have been simpler to walk around the boat? Perhaps Victoria's been hiding there...

➲ Hang about: 'Victoria' must have once been Liz or Peri or Nyssa in order to howl, "Who was that terrible woman?" – but Liz, we think, ran off to become the Second Romana. So when did the singular companion (Liz) become two again?

➲ Deborah Watling's cloak conceals a plastered arm – broken while trying out her nephew's rollerblades, apparently.

➲ The top and bottom of this scene, which ended with the pair stepping inside the TARDIS, were cut for time. Apparently, *Noel's House Party* host Noel Edmonds wanted this *entire* scene cut... and he may have had a point: wouldn't the story be marginally more comprehensible without it?

The TARDIS lands a short distance away – followed moments later by the Rani's TARDIS, in the form of an obelisk.

➲ Presumably, we've missed a scene where the Doctor tracks the course of the Rani's TARDIS, and tries to head her off at the pass, as it were. How else would he know to land here otherwise?

➲ These closing scenes were recorded outside the National Maritime Museum, again on Romney Road.

Leela (Louise Jameson) runs out of the Rani's ship, telling the Seventh Doctor that the Rani has cloned her, then released her: "She's got a menagerie of clones in there."

➲ At one stage, it was hoped that Mary Tamm, then playing Penny Crosbie in Channel 4's Mersey melodrama *Brookside*, would feature as the First Romana in at least some of the later Greenwich scenes. Other companions whom Nathan-Turner had anticipated making an appearance at some point included Katy Manning's Jo Grant and Janet Fielding's Tegan.

The Doctor asserts that the Rani wants to "transfer a massive Time Tunnel through the Greenwich Meridian."

➲ Well, that's a leap!

According to Leela, a computer in the Rani's TARDIS contains "genetic codes and brain prints of every living creature in the entire cosmos"; evolution is hers to control, thinks the Doctor. But Leela was in Romana's form when she was cloned; with two time brains inside it, the computer will overload, reckons the Doctor.

➲ In the subsequent scene, the Rani's rather splendid line, "Oh, Doctor, I'm going to miss you so... little!" was another casualty of post-production.

The Seventh Doctor, Ace and K9 (voiced by John Leeson) lay cable around the Rani's TARDIS; the Doctor intends to "enhance the power of the Time Tunnel to pull her TARDIS in and not me." He concentrates, making a psychic effort to free his Third, Fifth and Fourth incarnations...

➲ ... but not his Sixth, seemingly!

K9 activates the Doctor's 'converter' – and a series of small explosions flare around the Rani's TARDIS, which dematerialises... only to be sucked into the Time Tunnel as the heads of the First and Second Doctors float free.

➲ The story's climax was extensively changed throughout script development. In the original scene breakdown, the Rani and the Cybermen pursued Bessie to a funfair, which changed into a railway station – enabling the Doctor to catch a train back to Walford, where he cobbled together a device to save the decaying Square. His device activated, the Cybermen – who'd been battling UNIT troopers – became subject to the same decay, while the Rani ended up trapped in her own menagerie.

In the 1 August draft, however, the Doctor – tethered to a line held by his companion – drove Bessie into the 'hole in time' created by the Rani, in order to confront the villainess and rescue his other (kidnapped) companion... thereby causing the Rani's computer to explode.

Back in Greenwich, the Seventh Doctor explains, telling Ace: "...I, I mean we, are difficult to get rid of!"

➲ This is but a fraction of the recorded scene, which was much hacked for time: the original version began with the Doctor remarking on how the Rani had been 'hoisted by her own peTARDIS', continued with some rather odd speculation on how the Rani wouldn't be having the bath Ace now wants for a long time... and concluded with the Doctor saying he's going to set the controls for Albert Square – thinking if he does so, they might actually end up at the Great Wall of China!

WHERE ELSE HAVE I SEEN...?

KATE O'MARA (1939-) The Rani **Other Doctor Who appearances** *The Mark of the Rani* (1985)/*Time and the Rani* (1987)/ *The Rani Reaps the Whirlwind* [BBV audio drama] (2000) as The Rani. **TV appearances include** *Danger Man: A Room in the Basement* (1965) as Annette; *Adam Adamant Lives!: The Basardi Affair* (1967) as Sonia Fawzi; *The Champions: To Trap a Rat* (1968) as Jane Purcell; *The Avengers: Stay Tuned* (1969) as Lisa; *Department S: Who Plays the Dummy?* (1969) as Pietra; *Jason King: A Kiss for a Beautiful Killer* (1972) as Delphi; *Dynasty* (various episodes, 1986) as Cassandra 'Caress' Morrell; *Absolutely Fabulous: Happy New Year* (1995)/*Cold Turkey* (2003) as Jackie Stone. **Film appearances include** *The Horror of Frankenstein* (1970) as Alys; *The Vampire Lovers* (1970) as The Governess.

SAMUEL WEST (1966-) Cyrian **Other Doctor Who appearances** *The Vengeance of Morbius* [Big Finish Productions audio drama] (2008) as Morbius. **TV appearances include** *Prince Caspian and the Voyage of the Dawn Treader* (1989) as Caspian; *Random Quest* (2006) as Colin. **Film appearances** include *Van Helsing* (2004) as Dr Victor Frankenstein.

DOCTOR WHO MAGAZINE

Awards 2010

It wouldn't be a proper Soap Special without an awards ceremony – and you voted in the latest **DWM** *Season Survey* in your thousands. So who were *your* winners?

COMPILED BY **PETER GRIFFITHS** PHOTOGRAPHY BY **SIMON RIDGWAY**

BEST STORY

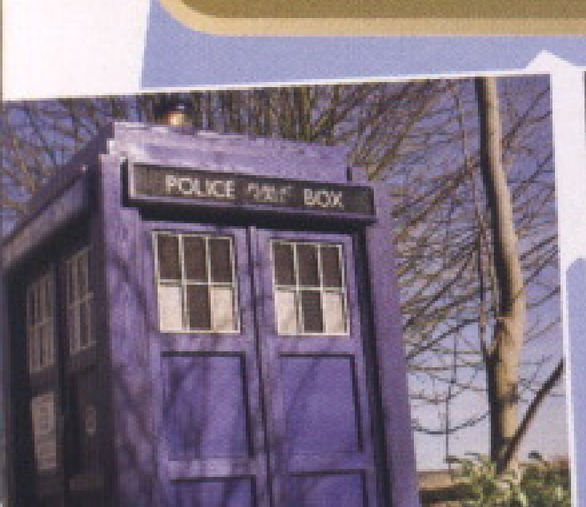
RANK	STORY	AVERAGE/10
1	The Pandorica Opens/The Big Bang	8.83
2	The Eleventh Hour	8.51
3	Vincent and the Doctor	8.48
4	The Time of Angels/Flesh and Stone	8.47
5	Amy's Choice	7.87
6	The Lodger	7.63
7	The Hungry Earth/Cold Blood	7.10
8	The Vampires of Venice	7.03
9	The Beast Below	6.83
10	Victory of the Daleks	6.43

Voting for the best story in the Eleventh Doctor's first season saw four main contenders jostling for the top spot – but, ultimately, the prize went to the monster-packed, universe-rebooting, timey-wimey series finale, *The Pandorica Opens/The Big Bang*. **Simon Bromley** of Sheffield wrote, "It was such a strong season, it'd be easy to give them *all* top marks, but the finale is a '10' if ever there was one. My mates and I stood and

DOCTOR WHO
AWARDS
2010
BEST STORY
THE PANDORICA OPENS/
THE BIG BANG

STEVEN MOFFAT SAYS:

Oh, thank you, thrilling, thank you! Most important award in the business – probably the only one I ever actively worry about! I had more fun writing these episodes, than any I've ever done. A finale – whee!!! But even more fun was seeing the simply amazing job Toby Haynes had done with the madness we gave him. And with Matt, Karen, Arthur and Alex at the top of their game, every monster crammed into one spectacular room, Stonehenge, a stone Dalek, and the universe blowing up (twice) – it's almost cheating. How could you miss?"



DOCTOR WHO MAGAZINE
AWARDS 2010
BEST ACTOR
MATT SMITH
AS THE DOCTOR
R WHO MAGAZINE
WARDS 2010
T ACTRESS
N GILLAN
AMY POND

applauded at the 'old/new/borrowed/blue' line!" Meanwhile, **Colleen Loader** of Vancouver, Canada approved of the climax of the story: "I don't think any *Doctor Who* story has ever ended on such a feeling of happiness. What a brilliant way to end the season, to keep us smiling till Christmas!"

There was a close battle for second place, but in the end it was the first episode of the season, *The Eleventh Hour*, that secured the position. "It was a superb start to the series, with the story between the Doctor and Amy instantly believable," commented **James Woodard** of Kelsale, Suffolk. **Bobby Fackrell** from Bristol thought "*The Eleventh Hour* was an episode brimming with confidence. Matt Smith was outstanding and set a very high standard which he easily managed to match in the coming weeks. In fact, it felt as if every department was singing from the same hymn sheet to create a masterpiece."

Third place went to Richard Curtis' *Vincent and the Doctor*, which guest-starred Tony Curran as the tortured artist. **Alex Campbell** of Chicago, Ilinois, asked, "What is it about recent *Doctor Who* that can make me bawl like a baby? I'd barely dried my tears from *The End of Time* Part Two, then here came this episode to set the waterworks off again! I completely broke down when the Doctor took Vincent to the museum. Beautiful stuff."

In fourth place, just fractionally behind *Vincent and the Doctor* was *The Time of Angels/Flesh and Stone*. **Michael Billinghurst** of Hellesdon, Norwich explained why it was his favourite: "The dialogue was on sparkling form, with every second line being a classic. The story was full of superbly creepy moments: the Angel coming out of the screen and advancing on Amy was massively scary, as was the scene where we see them start moving."

Every story had its champions; **Chris Lindsay** of Edinburgh gave top marks to *Amy's Choice*, describing it as "Kooky, fun and fresh with a wicked sense of humour," and loved *The Lodger*, too: "Hilarious and touching; the epic meets the everyday in a way only *Doctor Who* can manage." The favourite story of **Paul Leigh** from Didsbury, Manchester was *The Hungry Earth/Cold Blood*: "Old enemies, female baddies – I really liked this one. Nasreen Chaudry would have made a great companion." *The Vampires of Venice* was "A wonderful historical romp in the tradition of the very best Robert Holmes stories," proclaimed **Martin Kendall** of Somerset, while *The Beast Below*, "for its chilling Smilers and thought-provoking script" got top marks from **Lynne Rumbelow** of Putney. Even *Victory of the Daleks*, in last place in the poll, gained top marks from some readers, including **Stephen Bergin**: "Anyone who has a bad word to say about *Victory of the Daleks* is wrong, because the Daleks are brilliant! Especially the yellow one..."

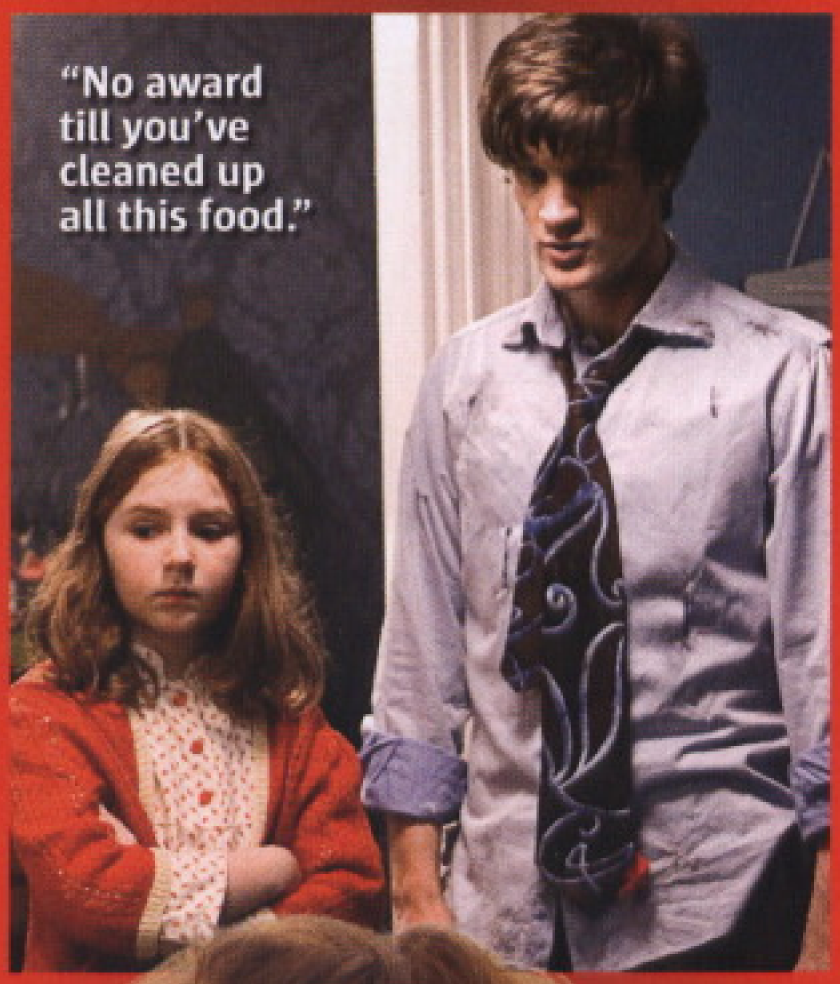
'IT WAS SUCH A STRONG SEASON, IT'D BE EASY TO GIVE THEM *ALL* TOP MARKS!'

The Doctor celebrates the season finale's win!

BEST ACTOR

RANK	ACTOR (ROLE)	% VOTE
1	Matt Smith (The Doctor)	44.68%
2	Tony Curran (Vincent Van Gogh)	19.48%
3	Arthur Darvill (Rory Williams)	19.04%
4	Toby Jones (The Dream Lord)	5.55%
5	Ian McNeice (Winston Churchill)	3.40%
	Others	7.85%

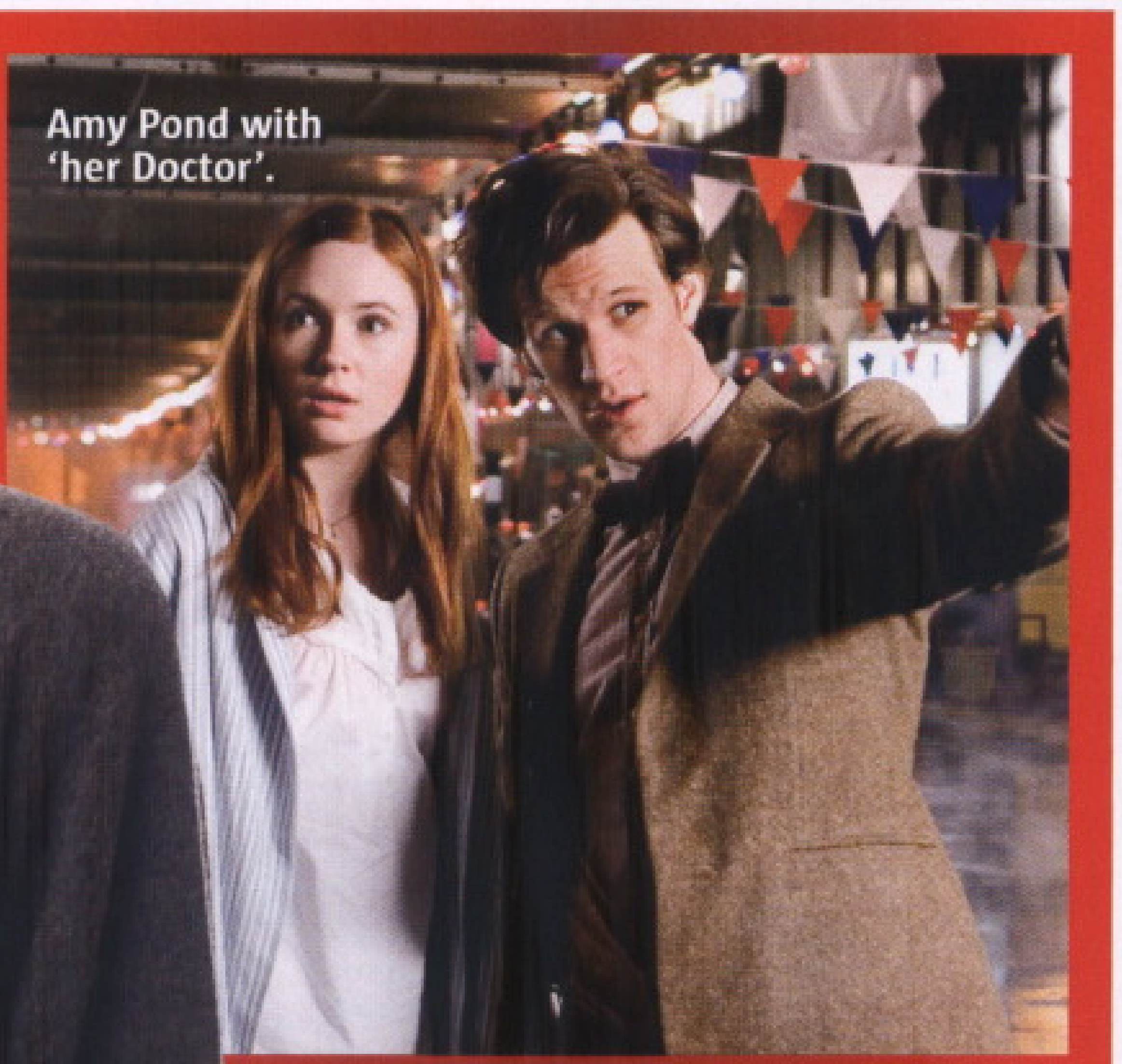
The fact that Matt Smith achieved a whopping 45% of the votes, making him your choice as Best Actor, is even more remarkable when the voting system for the categories of Best Actor and Best Actress is considered. Votes were cast for first, second and third places, so the maximum any nominee could achieve is 50% – and only if *everyone* rated that person as their top choice! Taunton's **Paul Stentaford**'s endorsement of Matt Smith is typical of the comments received: "It is clear that Matt 'gets' the character and understands exactly what makes the Doctor tick."


"No award till you've cleaned up all this food."

MATT SMITH SAYS: *Doctor Who* fans are renowned for being the most passionate fans out there, so to win this award, which has been voted for by them, is incredibly flattering. I've had a ball playing the Doctor over the last year and can't wait to see what adventures he gets to go on in 2011. There aren't many roles where you can explore all of time and space and be thousands of years in the future one minute, and then in the middle of the Blitz the next. The first stop for the Doctor in 2011 is the Utah desert – and I can't wait!

DOCTOR WHO
AWARDS 2010
BEST ACTOR
MATT SMITH

DOCTOR WHO
AWARDS 2010
BEST ACTRESS
KAREN GILLAN


Amy Pond with 'her Doctor'.

BEST ACTRESS

RANK	ACTRESS (ROLE)	% VOTE
1	Karen Gillan (Amy Pond)	37.55%
2	Alex Kingston (River Song)	28.77%
3	Caitlin Blackwood (Amelia Pond)	16.89%
4	Sophie Okonedo (Liz Ten)	5.03%
5	Helen McCrory (Rosanna)	3.31%
	Others	8.45%

The wonderful Karen Gillan gets your vote as Best Actress for her remarkable performance as Amy Pond. "Karen Gillan shaped Amy Pond into the series' most complex, challenging and engaging companion to date," wrote **Andrew McInnes**, of Brea, Cornwall. "By turns feisty, vulnerable, stubborn, lost and controversially promiscuous." **Greg Buzwell** of Hitchin, Hertfordshire agreed: "Sassy, quick-witted and drop-dead gorgeous. I mean, really, what's not to like?"

KAREN GILLAN SAYS: Wowee! My very first award and what better award to receive than from the *Doctor Who Magazine* readers yourselves! I'm so happy, so thank you. My job is made easy by the crew around us whose hard work, enthusiasm and talent make the show what it is today. And a big thanks to my Doctor and my new husband. Well, *Amy's* Doctor and *her* new husband. Back soon at Christmas and in 2011 with some cool adventures and the most disgusting-looking monsters I've ever seen. Pond x

NUMBER CRUNCHING!

- It was another bumper response to the Season Survey, with 5000 replies received. As ever, the age range of voters varied from 4 to 80... but the average voter was 30 years old. 25% of respondants were under 18; 29% were between 18 and 35, and the remaining 44% were 36 and over. And 2% of you wouldn't give your age... you shy people!
- The average score awarded for stories this season was 7.7 (out of 10), putting it on a par with the 2007 season, slightly above the 2005 and 2006 series – but just behind the 2008 episodes, which averaged 7.8.
- As often seems to be the way, the Under-18s were the most generous markers, with every story averaging over 7 out of 10. The finale was the comfortable favourite for this age group, with the Angels story stealing second place. The kids were stronger supporters of *Victory of the Daleks*, pushing *The Beast Below* down into 10th place. Looking at the young vote in isolation, 94% put Matt Smith in first place as Best Actor. The kids have accepted the new Doctor!
- The Over-36s voted *Vincent and the Doctor* as their top story, and were very strong supporters of Richard Curtis and Tony Curran in their respective categories.
- The Weeping Angels were a long way ahead in the Best Monster category, with the re-imagined Silurians and Daleks both attracting a fair amount of criticism. Many who voted for the Daleks took care to point out they were voting for the 'Ironsides' – and *not* the multi-coloured new Daleks!
- The closest-fought category was for Best Music, with the eventual winner being decided by a small handful of votes!

BEST SUPPORTING ACTRESS

RANK	ACTRESS (ROLE)	% VOTE
1	**Alex Kingston (River Song)**	50.26%
2	Caitlin Blackwood (Amelia Pond)	38.74%
3	Sophie Okonedo (Liz Ten)	4.54%
4	Daisy Haggard (Sophie)	3.14%
5	Meera Syal (Nasreen Chaudry)	2.27%
	Others	1.05%

After winning the **DWM** award for Best Guest Actress in 2008 for her storming début as the enigmatic Professor River Song, Alex Kingston has succeeded in winning the award a second time. "Alex Kingston has made the foxy Dr River Song even sexier in this series," declared **Grant Webb** of Cardigan. "She defined the character in *The Pandorica Opens* by heroically trying to save the TARDIS. I can't wait for her to return!" **Josh Simmons** of Exeter was equally enthusiastic: "I love River Song! Alex Kingston stole every scene she was in. I hope that, whether River turns out to be a friend or foe next series, we'll be seeing a lot more of her in the future..."

ALEX KINGSTON SAYS: It is a real compliment to me, and to Steven Moffat who put the character on the page. I love playing River Song, and I am thrilled that your readers love her too. Thank you.

'ALEX KINGSTON HAS MADE THE FOXY DR RIVER SONG EVEN SEXIER IN THIS SERIES...'

BEST MONSTER

RANK	MONSTER	% VOTE
1	**The Weeping Angels**	48.69%
2	The Silurians	12.96%
3	The Daleks	12.78%
4	The Smilers	5.95%
5	The Cybermen	4.20%
	Others	15.42%

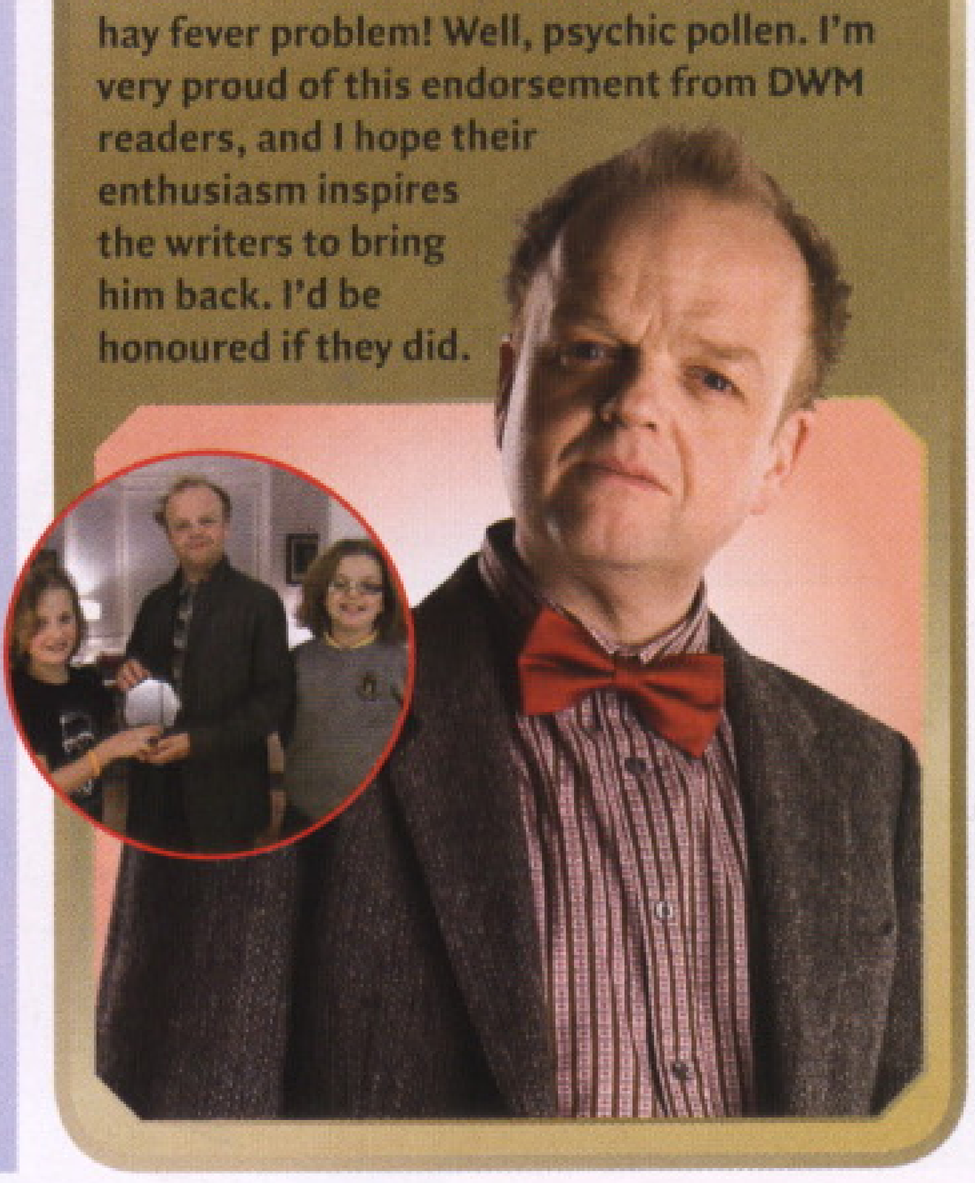
The Weeping Angels: a blink-and-you'll-miss-it performance.

BEST VILLAIN

RANK	VILLAIN	% VOTE
1	**The Dream Lord**	74.69%
2	Alaya/Restac	8.08%
3	Prisoner Zero	7.00%
4	Rosanna	6.82%
5	Francesco	1.62%
	Others	1.79%

The Dream Lord, played by Toby Jones, swept home to a landside victory in the category of Best Villain. **Ewan Morgan** of Aberdeen wrote, "I love the Dream Lord – a villain worthy of the Doctor. He got right into the Doctor's head and made us question the Doctor's motives. I hope he returns..."

TOBY JONES SAYS: Thank you for this lovely award. I'm very, very flattered, and relieved that the episode worked out so well. The Dream Lord is a curious villain, much more interesting than most baddies, because he's a facet of the Doctor himself. People enjoyed the ambivalence of the character. They liked to loathe him. I mean, he turns out to be a hay fever problem! Well, psychic pollen. I'm very proud of this endorsement from DWM readers, and I hope their enthusiasm inspires the writers to bring him back. I'd be honoured if they did.



ARTHUR DARVILL SAYS: Blimey, what an honour! I've had a fantastic time so far on *Doctor Who* and I can't wait for Rory to go on his next exciting adventure with Amy and the Doctor.

BEST SUPPORTING ACTOR

RANK	ACTOR (ROLE)	% VOTE
1	**Arthur Darvill (Rory Williams)**	47.19%
2	Tony Curran (Vincent Van Gogh)	33.86%
3	Ian McNeice (Winston Churchill)	8.95%
4	James Corden (Craig Owens)	6.84%
5	Toby Jones (The Dream Lord)	1.40%
	Others	1.76%

Arthur Darvill, for his witty, heroic and heartbreaking performance as Rory Williams, beat off stiff competition from Tony Curran to triumph in the category of Best Supporting Actor. "Arthur Darvill is absolutely magnificent as Rory," enthused **Becca Feiner** of North Shields. "I cried when Rory died in *Cold Blood* and was overjoyed at his surprise return!"

Best supporting actor props up his co-star...

BEST WRITER

RANK	WRITER	% VOTE
1	**Steven Moffat**	66.15%
2	**Richard Curtis**	16.15%
3	**Simon Nye**	8.51%
4	**Gareth Roberts**	3.13%
5	**Chris Chibnall**	2.60%
6	**Mark Gatiss**	2.26%
7	**Toby Whithouse**	1.22%

With an overwhelming two thirds of the vote, Steven Moffat was your choice for Best Writer. "Steven is a genius," wrote **Will Scott LaDuke** of Winconsin, USA, "and brings in other, equally brilliant writers into the fold." **David Fletcher** concurred: "From the superb season opener, to the jaw-dropping *Big Bang* – Moffat's unbeatable!"

STEVEN MOFFAT SAYS: Well, I had more goes, didn't I? It's almost not fair. I'd call it corruption, except I want to grow fat and greedy on the proceeds. I'll just thank Mark Gatiss, Toby Whithouse, Simon Nye, Chris Chibnall, Richard Curtis and Gareth Roberts, and allow you to marvel that all those writers, in one incredible year, worked on the SAME SHOW. I'll also thank Russell T Davies – mainly cos he's run off to LA, and I miss him."

ADAM SMITH SAYS: I'm very, very grateful for this and want to thank Steven Moffat for the incredible scripts which are so brilliant, Matt and Karen and all the other actors for their amazing performances, and all the crew (pre, during and post!) who worked so hard to make these episodes what they are. The unsung hero of this new series in my humble opinion is Mr Piers Wenger, who worked way, way beyond the call of his duty. A real inspiration and a man very worthy of an award.

BEST DIRECTOR

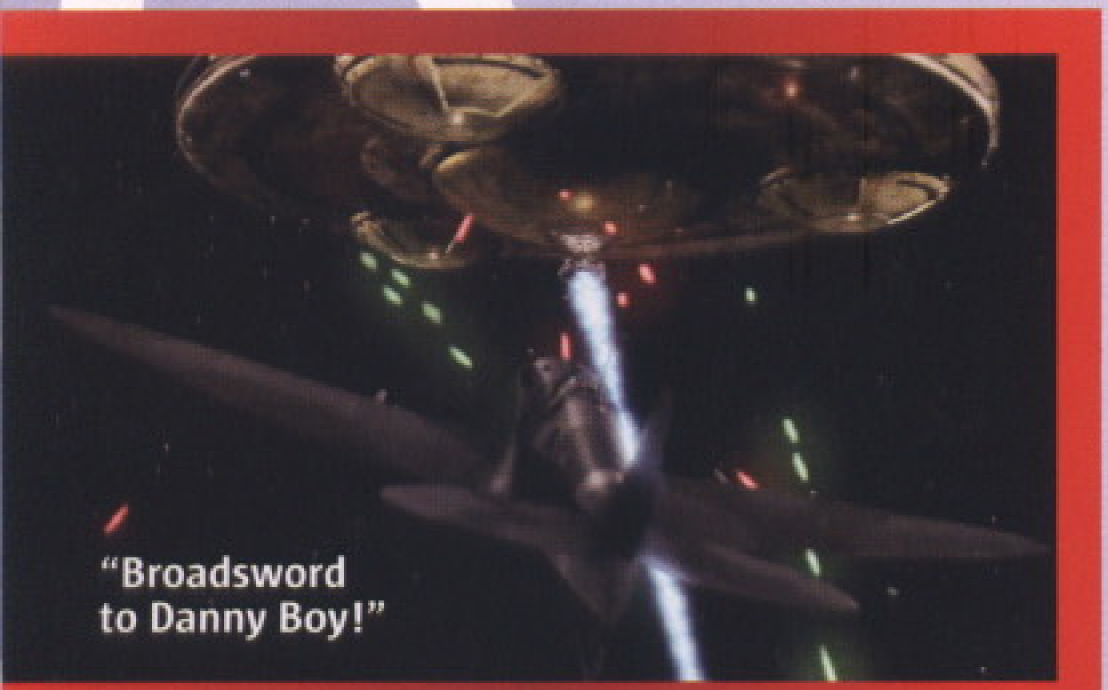
RANK	DIRECTOR	AVERAGE/10
1	**Adam Smith**	36.54%
2	**Toby Haynes**	31.99%
3	**Jonny Campbell**	15.21%
4	**Catherine Morshead**	10.14%
5	**Andrew Gunn**	3.15%
6	**Ashley Way**	2.97%

Recieving the award for Best Director is Adam Smith, whose work on *The Eleventh Hour* and *The Time of Angels/Flesh and Stone* attracted widespread praise. **Gina McDonald** of Lancashire said, "Whether it's making us laugh with fish fingers and custard, or terrifying us with Weeping Angels, Adam Smith was the master of every scene he directed." **M Heyhoe** was succinct in her praise: "Adam is a superb director. He's a real find. Please keep him!"

'TAKING OVER FROM RUSSELL WAS NO EASY JOB – BUT STEVEN HAS MADE IT *APPEAR* EASY...'

BEST SPECIAL EFFECTS

RANK	EFFECT	% VOTE
1	**Spitfires in space (*Victory of the Daleks*)**	12.70%
2	**Spaceships over Stonehenge (*The Pandorica Opens*)**	11.13%
3	**Starry Night (*Vincent and the Doctor*)**	10.35%
4	**Cyberhead attacking (*The Pandorica Opens*)**	5.86%
5	**The Pandorica opening (*The Pandorica Opens*)**	5.27%
	Others	54.69%



"Broadsword to Danny Boy!"

BEST MUSIC

RANK	STORY	AVERAGE/10
1	**The Eleventh Hour**	30.86%
2	**The Pandorica Opens/The Big Bang**	30.66%
3	**Vincent and the Doctor**	17.77%
4	**The Time of Angels/Flesh and Stone**	6.64%
5	**Amy's Choice**	4.49%
	Others	9.58%

DOCTOR WHO
AWARDS 2010
BEST STORY
THE PANDORICA OPENS/ THE BIG BANG
BY STEVEN MOFFAT
WRITER
MOFFAT

GREATEST CONTRIBUTION

RANK	PERSON	% VOTE
1	**Steven Moffat**	37.73%
2	**Matt Smith**	31.63%
3	**Karen Gillan**	9.16%
4	**Murray Gold**	3.20%
5	**Richard Curtis**	1.74%
	Others	16.54%

Yes, it's that man again! Moffat makes it a hat-trick of awards in 2010 as he scoops the biggest prize of all – the award for Greatest Contribution. **John Howe** of Luton explained why Moffat got his vote: "Taking over from Russell T Davies was no easy job – but Steven Moffat has made it *appear* easy. To envisage, create and realise a new beginning, coupled with the need to introduce two principal new cast members is not a task to be taken lightly – and all to be done without upsetting crusty old fans. Mission accomplished!" **Ewan Morgan** of Altens, Scotland agreed, and added, "The award has to go to Steven Moffat, of course. And you watch, viewers – the best is yet to come!"

STEVEN MOFFAT SAYS: Ahh, now this is the Executive award, really, isn't it? And the truth is, there are THREE of us. Thing is, despite the other two being much prettier than me, I tend to be the one who pops up everywhere. But really, Piers Wenger and Beth Willis are with me every heartbeat of the way, so this award has to be for all three of us. It's been a giddy and extraordinary time, and it hasn't stopped – so thank you for a little applause along the way. It really does make it easier.

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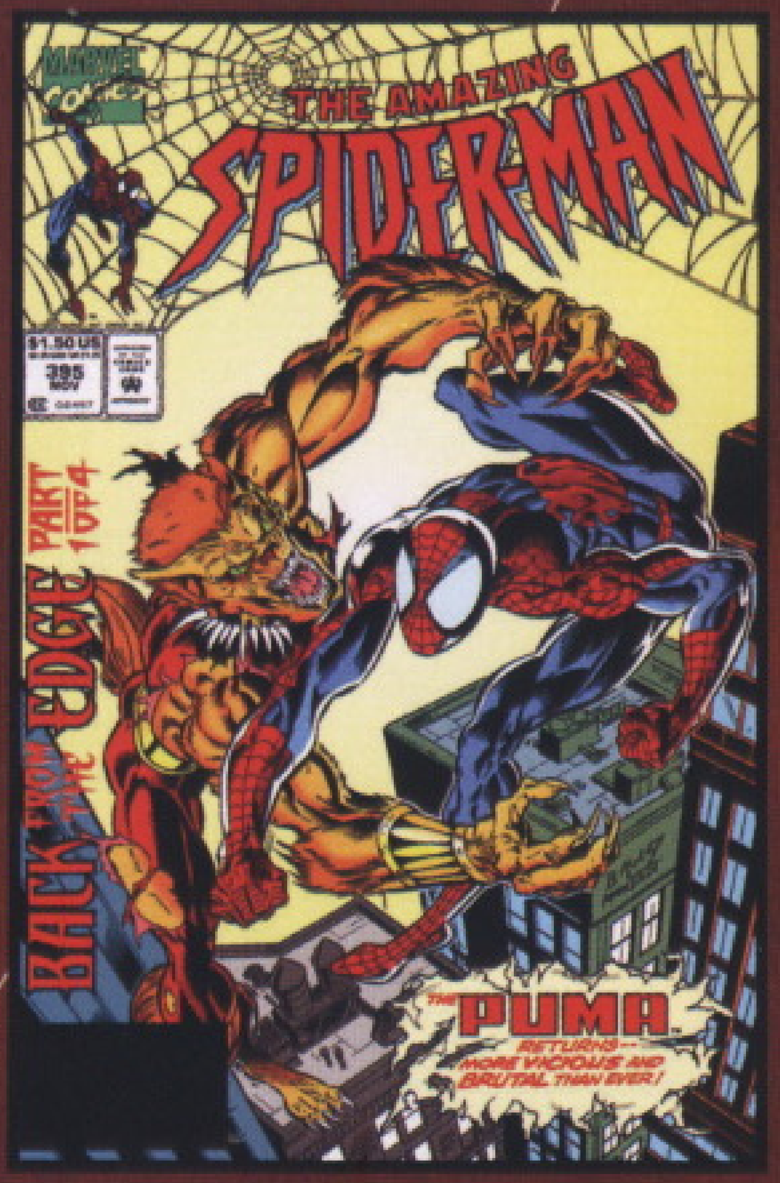
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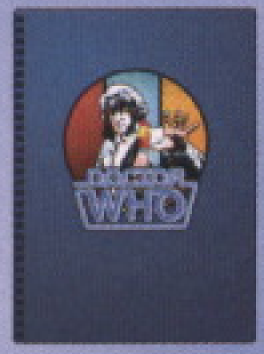
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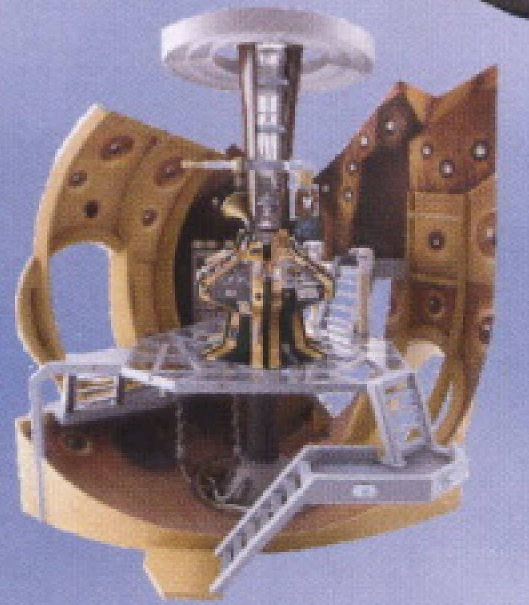
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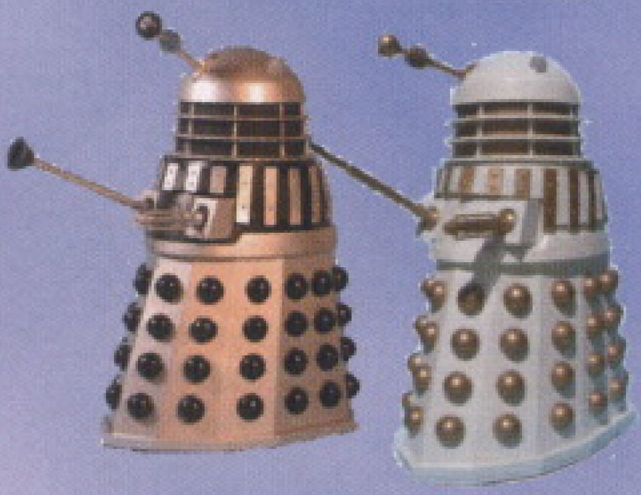
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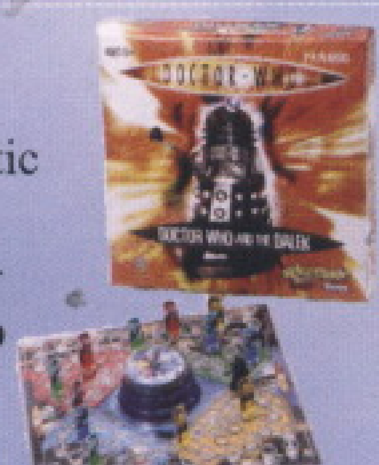
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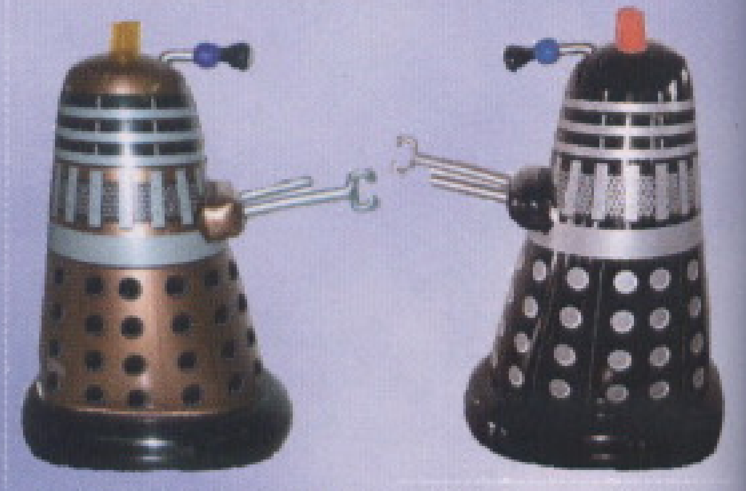
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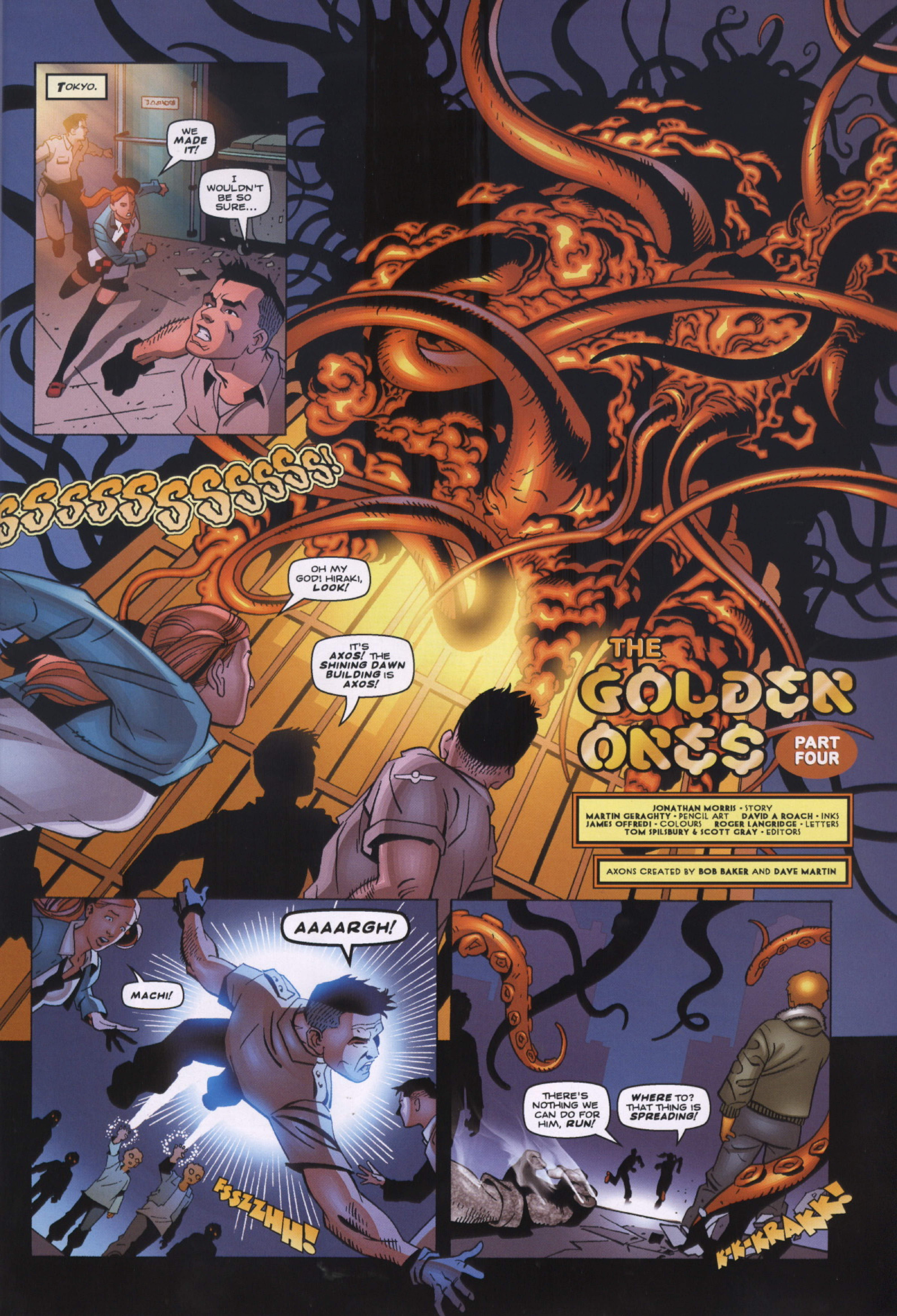
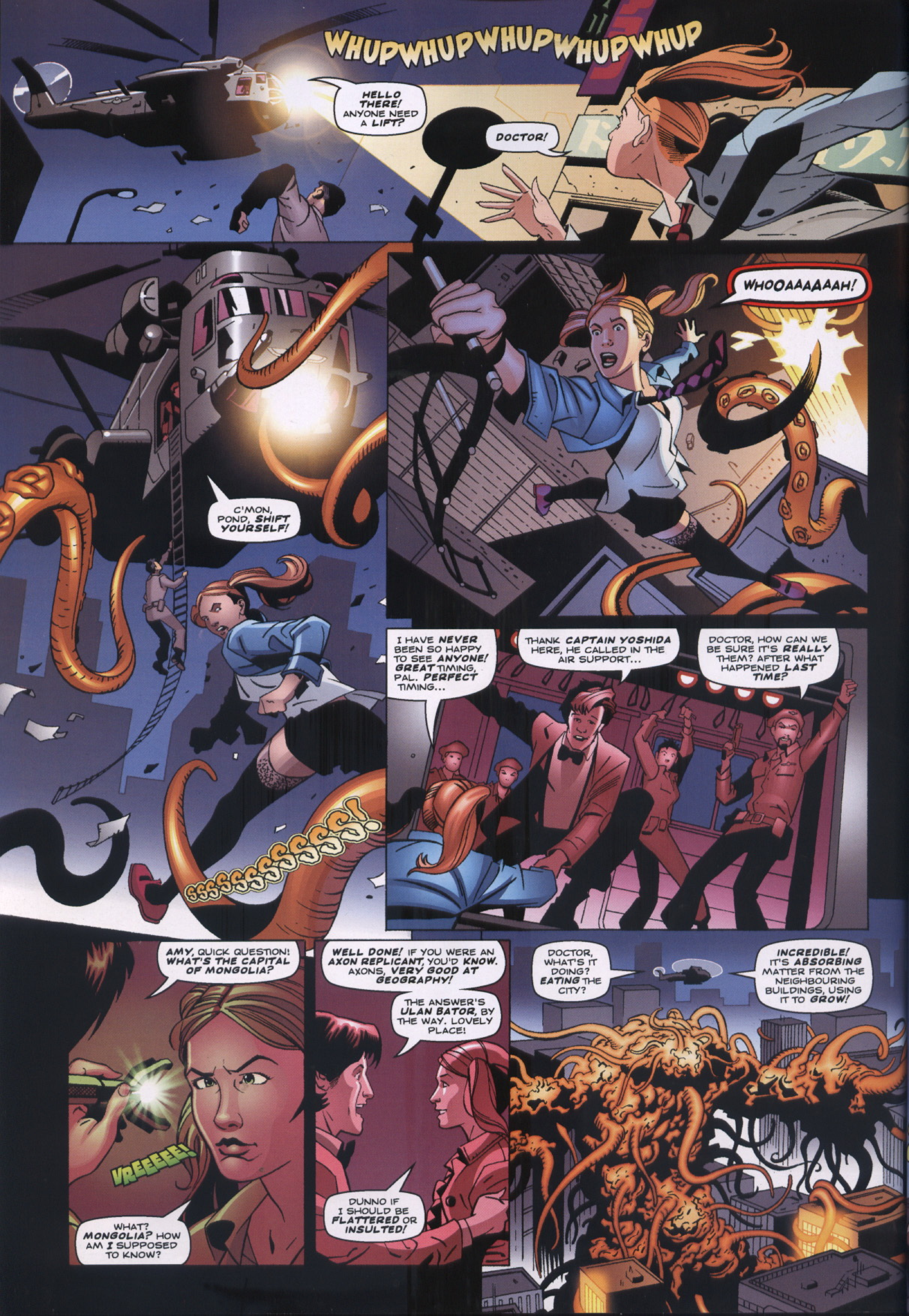

TOKYO.
WE MADE IT!
I WOULDN'T BE SO SURE...
SSSSSSSSSSSSS!
OH MY GOD! HIRAKI, LOOK!
IT'S AXOS! THE SHINING DAWN BUILDING IS AXOS!
AAAARGH!
MACHI!
FSSZZHH!
THERE'S NOTHING WE CAN DO FOR HIM, RUN!
WHERE TO? THAT THING IS SPREADING!
K-K-KRAKK!

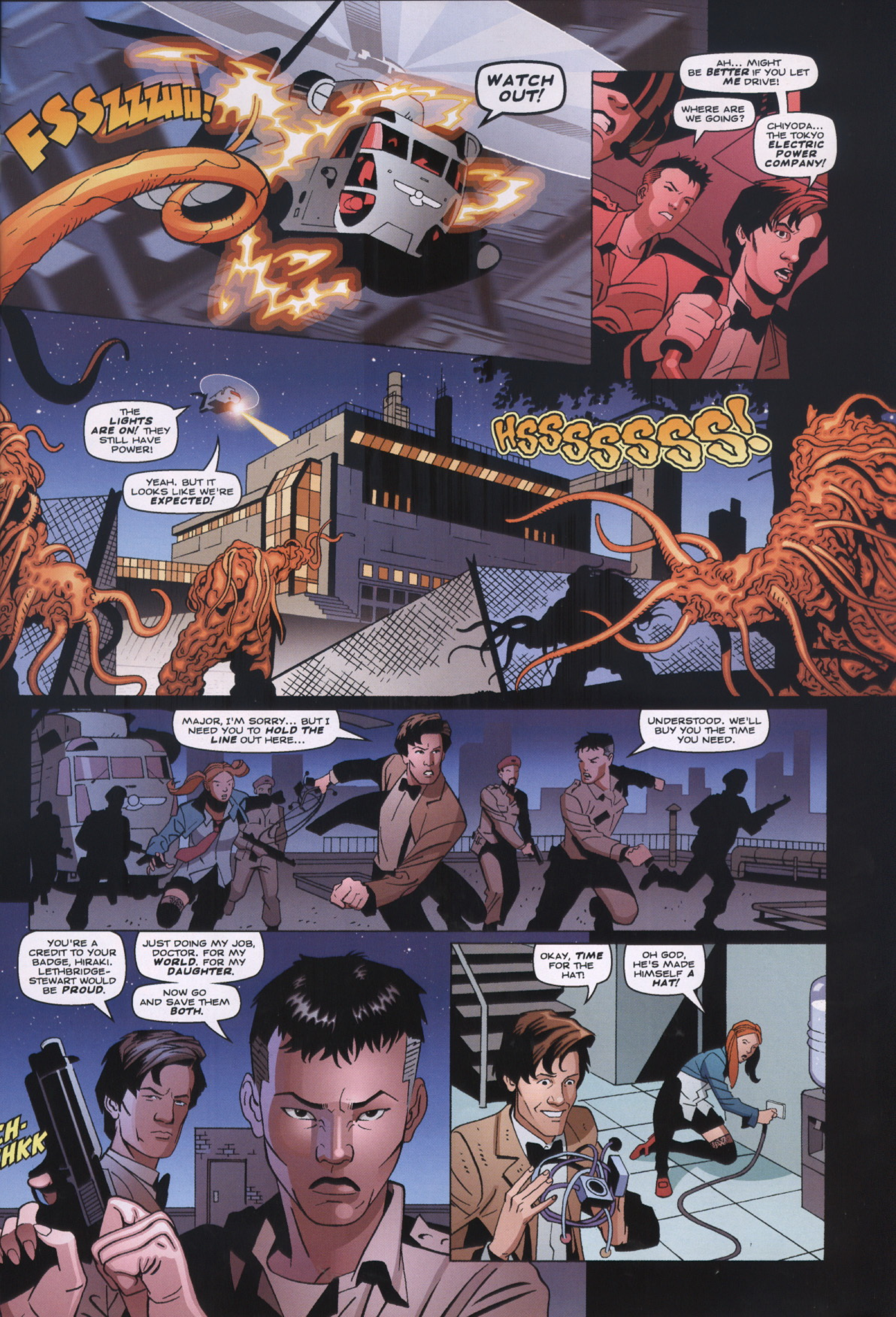
THE GOLDEN ONES

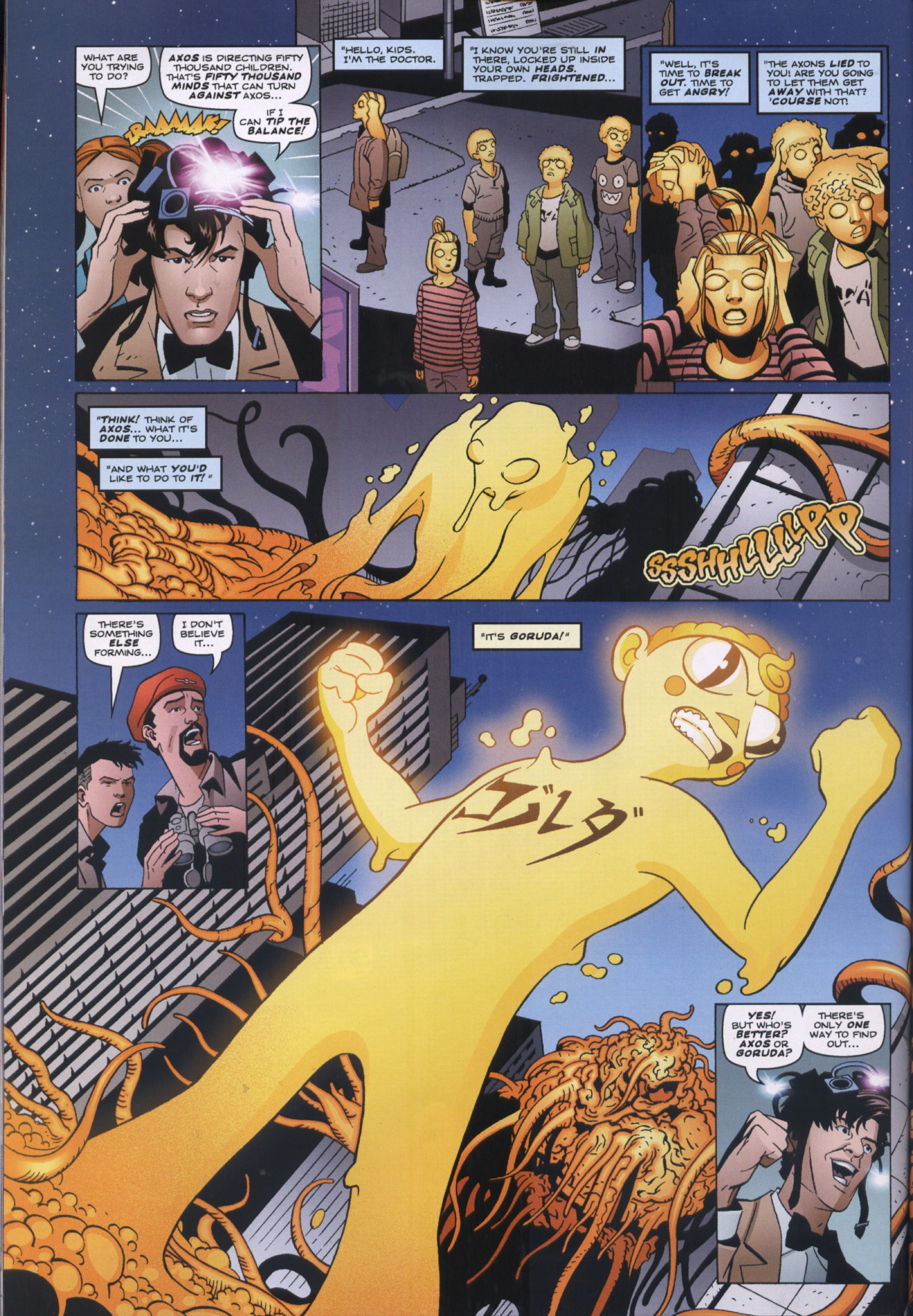
PART FOUR

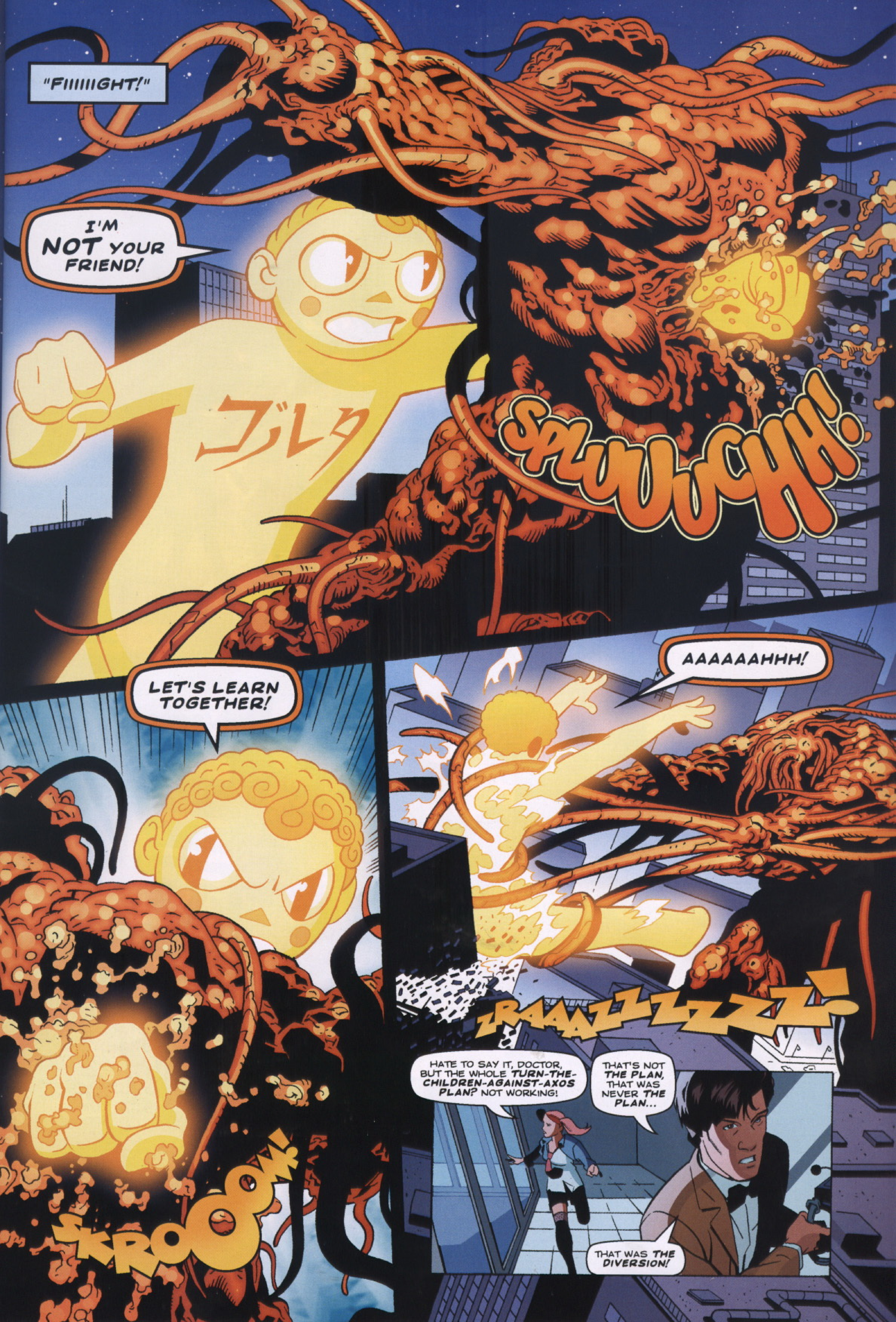
JONATHAN MORRIS • STORY
MARTIN GERAGHTY • PENCIL ART   DAVID A ROACH • INKS
JAMES OFFREDI • COLOURS   ROGER LANGRIDGE • LETTERS
TOM SPILSBURY & SCOTT GRAY • EDITORS

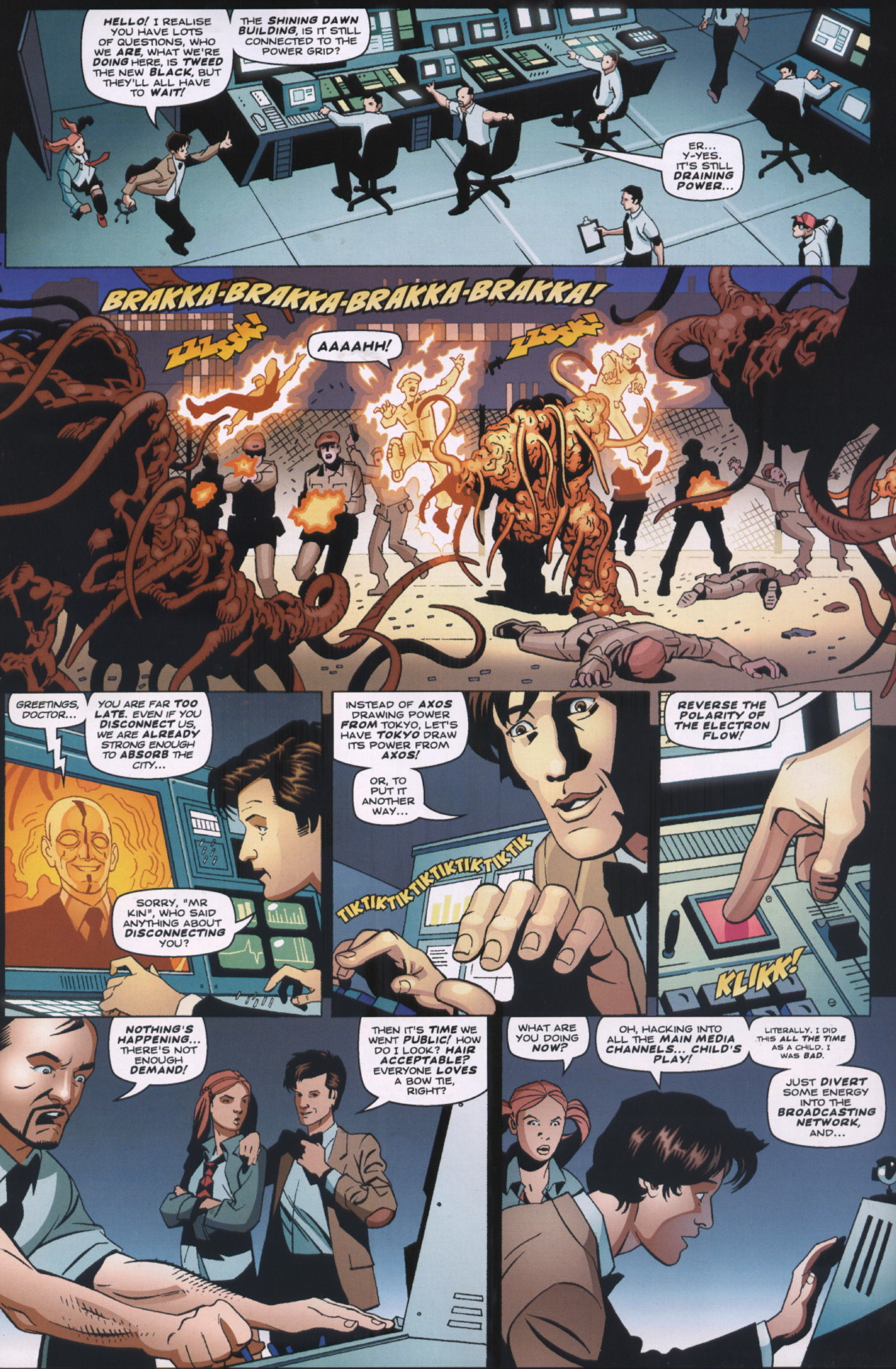
AXONS CREATED BY BOB BAKER AND DAVE MARTIN

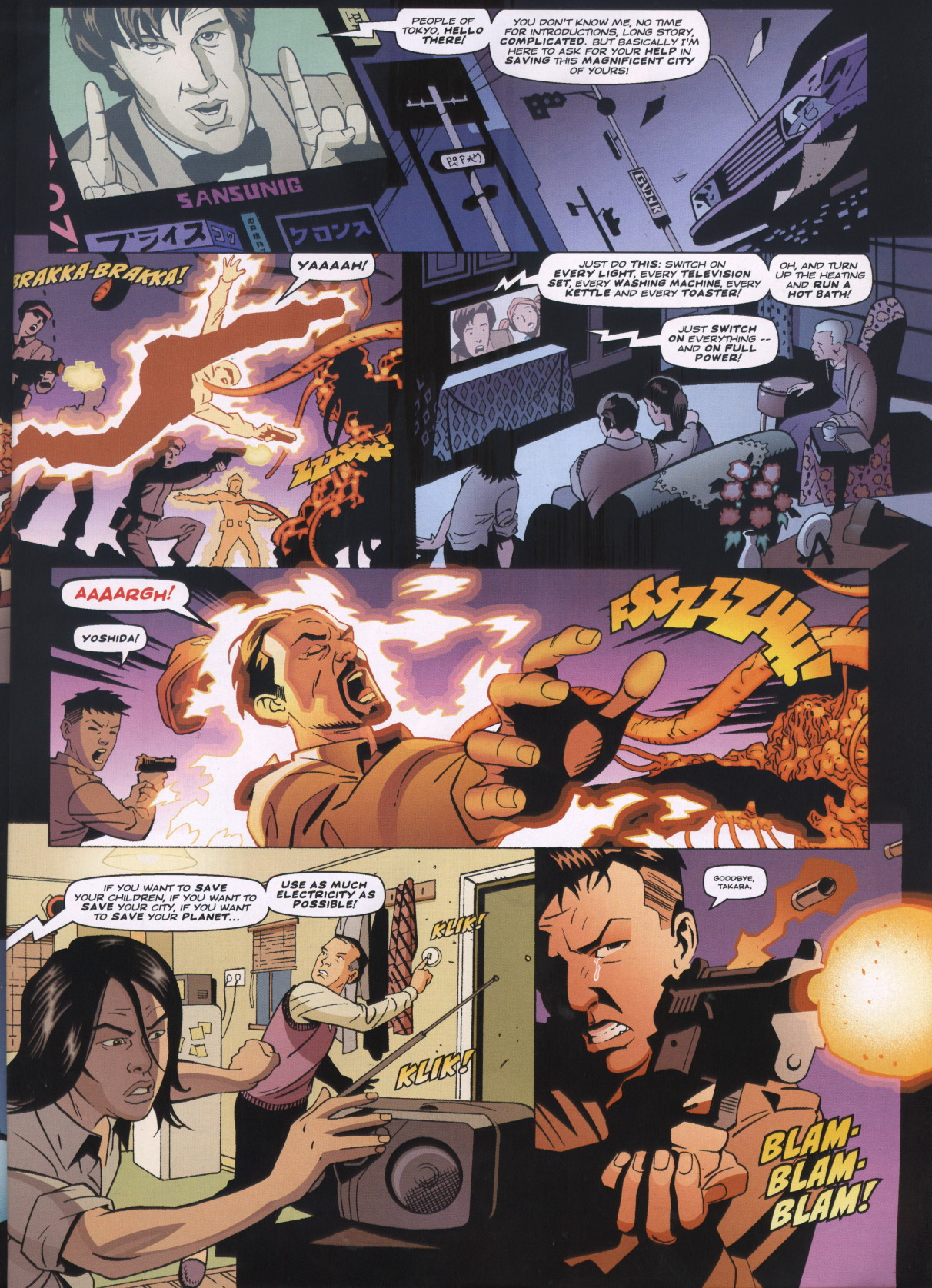

WHUPWHUPWHUPWHUPWHUP
HELLO THERE! ANYONE NEED A LIFT?
DOCTOR!
C'MON, POND, SHIFT YOURSELF!
SSSSSSSSSSSSSS!
WHOOAAAAAAH!
I HAVE NEVER BEEN SO HAPPY TO SEE ANYONE! GREAT TIMING, PAL. PERFECT TIMING...
THANK CAPTAIN YOSHIDA HERE, HE CALLED IN THE AIR SUPPORT...
DOCTOR, HOW CAN WE BE SURE IT'S REALLY THEM? AFTER WHAT HAPPENED LAST TIME?
AMY, QUICK QUESTION! WHAT'S THE CAPITAL OF MONGOLIA?
VREEEEE!
WHAT? MONGOLIA? HOW AM I SUPPOSED TO KNOW?
WELL DONE! IF YOU WERE AN AXON REPLICANT, YOU'D KNOW. AXONS, VERY GOOD AT GEOGRAPHY!
THE ANSWER'S ULAN BATOR, BY THE WAY. LOVELY PLACE!
DUNNO IF I SHOULD BE FLATTERED OR INSULTED!
DOCTOR, WHAT'S IT DOING? EATING THE CITY?
INCREDIBLE! IT'S ABSORBING MATTER FROM THE NEIGHBOURING BUILDINGS, USING IT TO GROW!

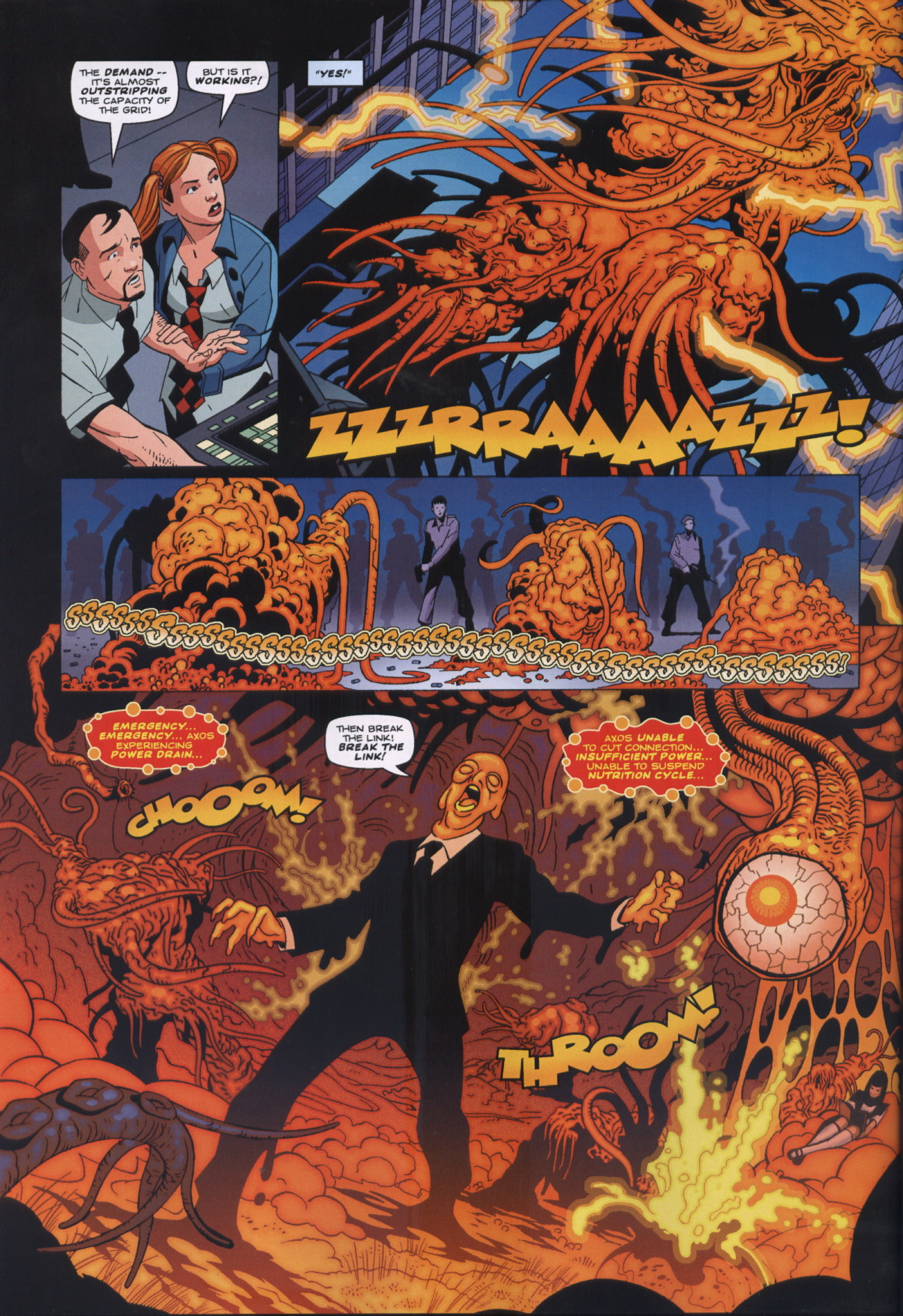

FSSZZZHH!
WATCH OUT!
AH... MIGHT BE BETTER IF YOU LET ME DRIVE!
WHERE ARE WE GOING?
CHIYODA... THE TOKYO ELECTRIC POWER COMPANY!
THE LIGHTS ARE ON! THEY STILL HAVE POWER!
YEAH. BUT IT LOOKS LIKE WE'RE EXPECTED!
HSSSSSSS!
MAJOR, I'M SORRY... BUT I NEED YOU TO HOLD THE LINE OUT HERE...
UNDERSTOOD. WE'LL BUY YOU THE TIME YOU NEED.
YOU'RE A CREDIT TO YOUR BADGE, HIRAKI. LETHBRIDGE-STEWART WOULD BE PROUD.
JUST DOING MY JOB, DOCTOR. FOR MY WORLD. FOR MY DAUGHTER.
NOW GO AND SAVE THEM BOTH.
CH-
HKK
OKAY, TIME FOR THE HAT!
OH GOD, HE'S MADE HIMSELF A HAT!

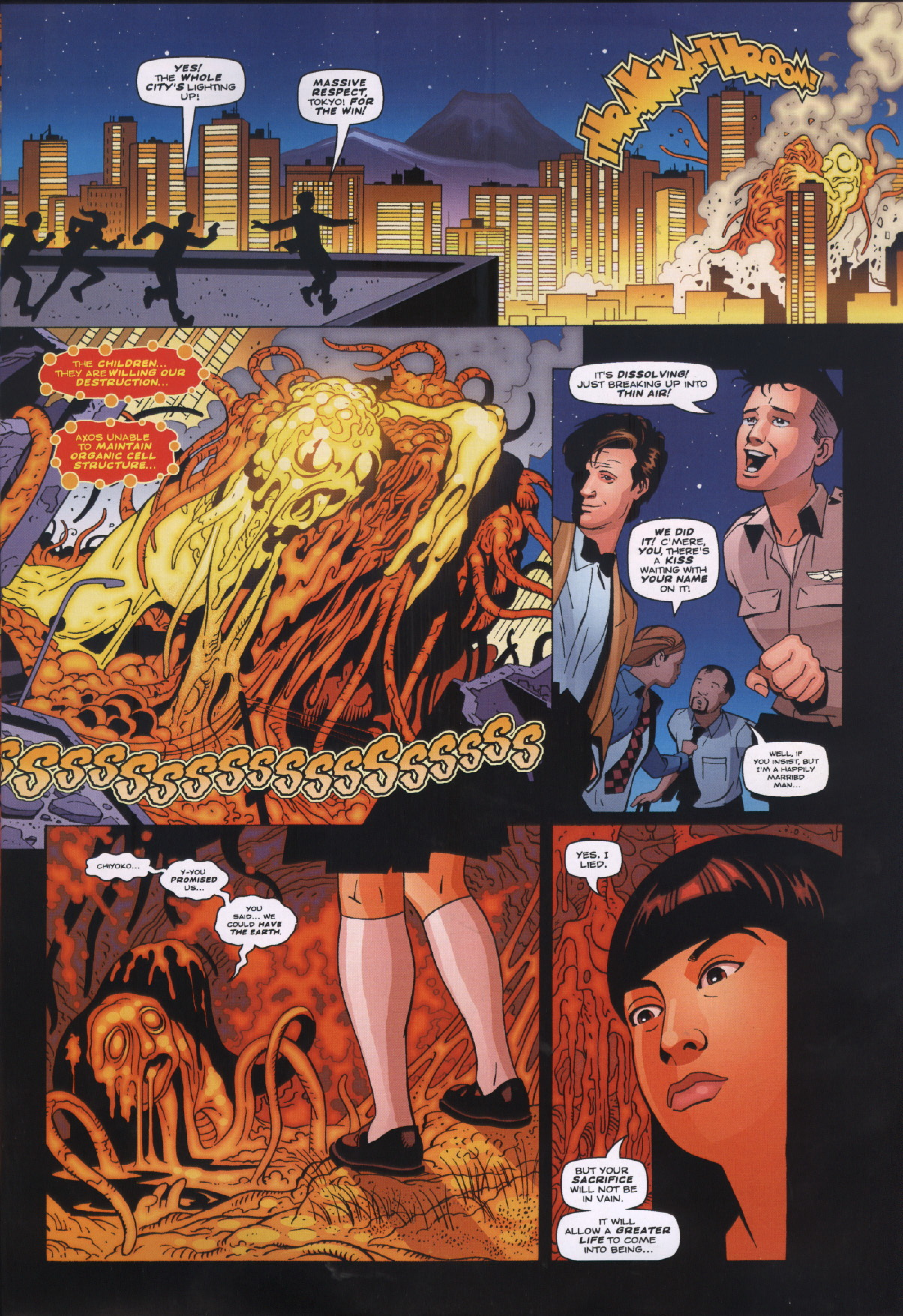

WHAT ARE YOU TRYING TO DO?
AXOS IS DIRECTING FIFTY THOUSAND CHILDREN. THAT'S FIFTY THOUSAND MINDS THAT CAN TURN AGAINST AXOS...
RAAAAK!
IF I CAN TIP THE BALANCE!
"HELLO, KIDS. I'M THE DOCTOR.
"I KNOW YOU'RE STILL IN THERE, LOCKED UP INSIDE YOUR OWN HEADS. TRAPPED. FRIGHTENED...
"WELL, IT'S TIME TO BREAK OUT. TIME TO GET ANGRY!
"THE AXONS LIED TO YOU! ARE YOU GOING TO LET THEM GET AWAY WITH THAT? 'COURSE NOT!
"THINK! THINK OF AXOS... WHAT IT'S DONE TO YOU...
"AND WHAT YOU'D LIKE TO DO TO IT!"
SSSHHLLLLPP
THERE'S SOMETHING ELSE FORMING...
I DON'T BELIEVE IT...
"IT'S GORUDA!"
YES! BUT WHO'S BETTER? AXOS OR GORUDA?
THERE'S ONLY ONE WAY TO FIND OUT...

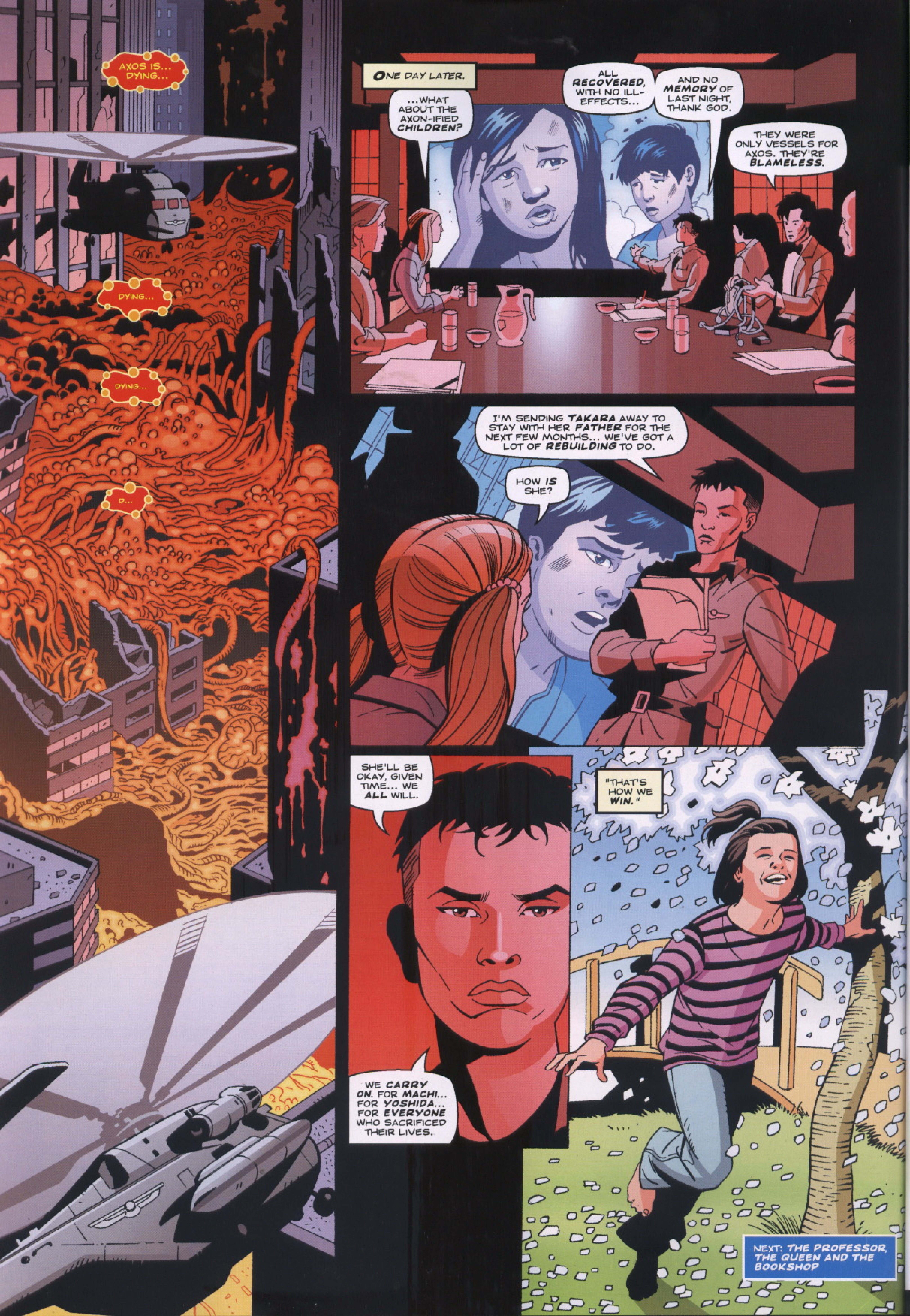

"FIIIIIGHT!"
I'M NOT YOUR FRIEND!
ゴレタ
SPLUUUUCHH!
LET'S LEARN TOGETHER!
AAAAAAHHH!
ZRAAAZZZZZZZ!
SKROOOOOW!
HATE TO SAY IT, DOCTOR, BUT THE WHOLE TURN-THE-CHILDREN-AGAINST-AXOS PLAN? NOT WORKING!
THAT'S NOT THE PLAN, THAT WAS NEVER THE PLAN...
THAT WAS THE DIVERSION!


HELLO! I REALISE YOU HAVE LOTS OF QUESTIONS, WHO WE ARE, WHAT WE'RE DOING HERE, IS TWEED THE NEW BLACK, BUT THEY'LL ALL HAVE TO WAIT!
THE SHINING DAWN BUILDING, IS IT STILL CONNECTED TO THE POWER GRID?
ER... Y-YES. IT'S STILL DRAINING POWER...
BRAKKA-BRAKKA-BRAKKA-BRAKKA!
ZZZSSK!
AAAAHH!
ZZZSSK!
GREETINGS, DOCTOR...
YOU ARE FAR TOO LATE. EVEN IF YOU DISCONNECT US, WE ARE ALREADY STRONG ENOUGH TO ABSORB THE CITY...
SORRY, "MR KIN", WHO SAID ANYTHING ABOUT DISCONNECTING YOU?
INSTEAD OF AXOS DRAWING POWER FROM TOKYO, LET'S HAVE TOKYO DRAW ITS POWER FROM AXOS!
OR, TO PUT IT ANOTHER WAY...
TIKTIKTIKTIKTIKTIKTIK
REVERSE THE POLARITY OF THE ELECTRON FLOW!
KLIKK!
NOTHING'S HAPPENING... THERE'S NOT ENOUGH DEMAND!
THEN IT'S TIME WE WENT PUBLIC! HOW DO I LOOK? HAIR ACCEPTABLE? EVERYONE LOVES A BOW TIE, RIGHT?
WHAT ARE YOU DOING NOW?
OH, HACKING INTO ALL THE MAIN MEDIA CHANNELS... CHILD'S PLAY!
LITERALLY. I DID THIS ALL THE TIME AS A CHILD. I WAS BAD.
JUST DIVERT SOME ENERGY INTO THE BROADCASTING NETWORK, AND...


PEOPLE OF TOKYO, HELLO THERE!
YOU DON'T KNOW ME, NO TIME FOR INTRODUCTIONS, LONG STORY, COMPLICATED. BUT BASICALLY I'M HERE TO ASK FOR YOUR HELP IN SAVING THIS MAGNIFICENT CITY OF YOURS!
SANSUNIG
プライス
クロンス
BRAKKA-BRAKKA!
YAAAAH!
ZZZSSK!
JUST DO THIS: SWITCH ON EVERY LIGHT, EVERY TELEVISION SET, EVERY WASHING MACHINE, EVERY KETTLE AND EVERY TOASTER!
OH, AND TURN UP THE HEATING AND RUN A HOT BATH!
JUST SWITCH ON EVERYTHING -- AND ON FULL POWER!
AAAARGH!
YOSHIDA!
FSSZZZZH!
IF YOU WANT TO SAVE YOUR CHILDREN, IF YOU WANT TO SAVE YOUR CITY, IF YOU WANT TO SAVE YOUR PLANET...
USE AS MUCH ELECTRICITY AS POSSIBLE!
KLIK!
KLIK!
GOODBYE, TAKARA.
BLAM-BLAM-BLAM!


THE DEMAND -- IT'S ALMOST OUTSTRIPPING THE CAPACITY OF THE GRID!
BUT IS IT WORKING?!
"YES!"
ZZZRRAAAAZZZ!
SSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSSS!
EMERGENCY... EMERGENCY... AXOS EXPERIENCING POWER DRAIN...
THEN BREAK THE LINK! BREAK THE LINK!
AXOS UNABLE TO CUT CONNECTION... INSUFFICIENT POWER... UNABLE TO SUSPEND NUTRITION CYCLE...
CHOOOM!
THROOM!


YES! THE WHOLE CITY'S LIGHTING UP!
MASSIVE RESPECT, TOKYO! FOR THE WIN!
THOKKATHROOM!
THE CHILDREN... THEY ARE WILLING OUR DESTRUCTION...
AXOS UNABLE TO MAINTAIN ORGANIC CELL STRUCTURE...
SSSSSSSSSSSSSSSSSSSSS
IT'S DISSOLVING! JUST BREAKING UP INTO THIN AIR!
WE DID IT! C'MERE, YOU, THERE'S A KISS WAITING WITH YOUR NAME ON IT!
WELL, IF YOU INSIST, BUT I'M A HAPPILY MARRIED MAN...
CHIYOKO...
Y-YOU PROMISED US...
YOU SAID... WE COULD HAVE THE EARTH.
YES. I LIED.
BUT YOUR SACRIFICE WILL NOT BE IN VAIN.
IT WILL ALLOW A GREATER LIFE TO COME INTO BEING...


AXOS IS... DYING...
DYING...
DYING...
D...
ONE DAY LATER.
...WHAT ABOUT THE AXON-IFIED CHILDREN?
ALL RECOVERED, WITH NO ILL-EFFECTS...
AND NO MEMORY OF LAST NIGHT, THANK GOD.
THEY WERE ONLY VESSELS FOR AXOS. THEY'RE BLAMELESS.
I'M SENDING TAKARA AWAY TO STAY WITH HER FATHER FOR THE NEXT FEW MONTHS... WE'VE GOT A LOT OF REBUILDING TO DO.
HOW IS SHE?
SHE'LL BE OKAY, GIVEN TIME... WE ALL WILL.
WE CARRY ON. FOR MACHI... FOR YOSHIDA... FOR EVERYONE WHO SACRIFICED THEIR LIVES.
"THAT'S HOW WE WIN."
NEXT: THE PROFESSOR, THE QUEEN AND THE BOOKSHOP

THE DWM REVIEW

The worlds of Doctor Who in review:
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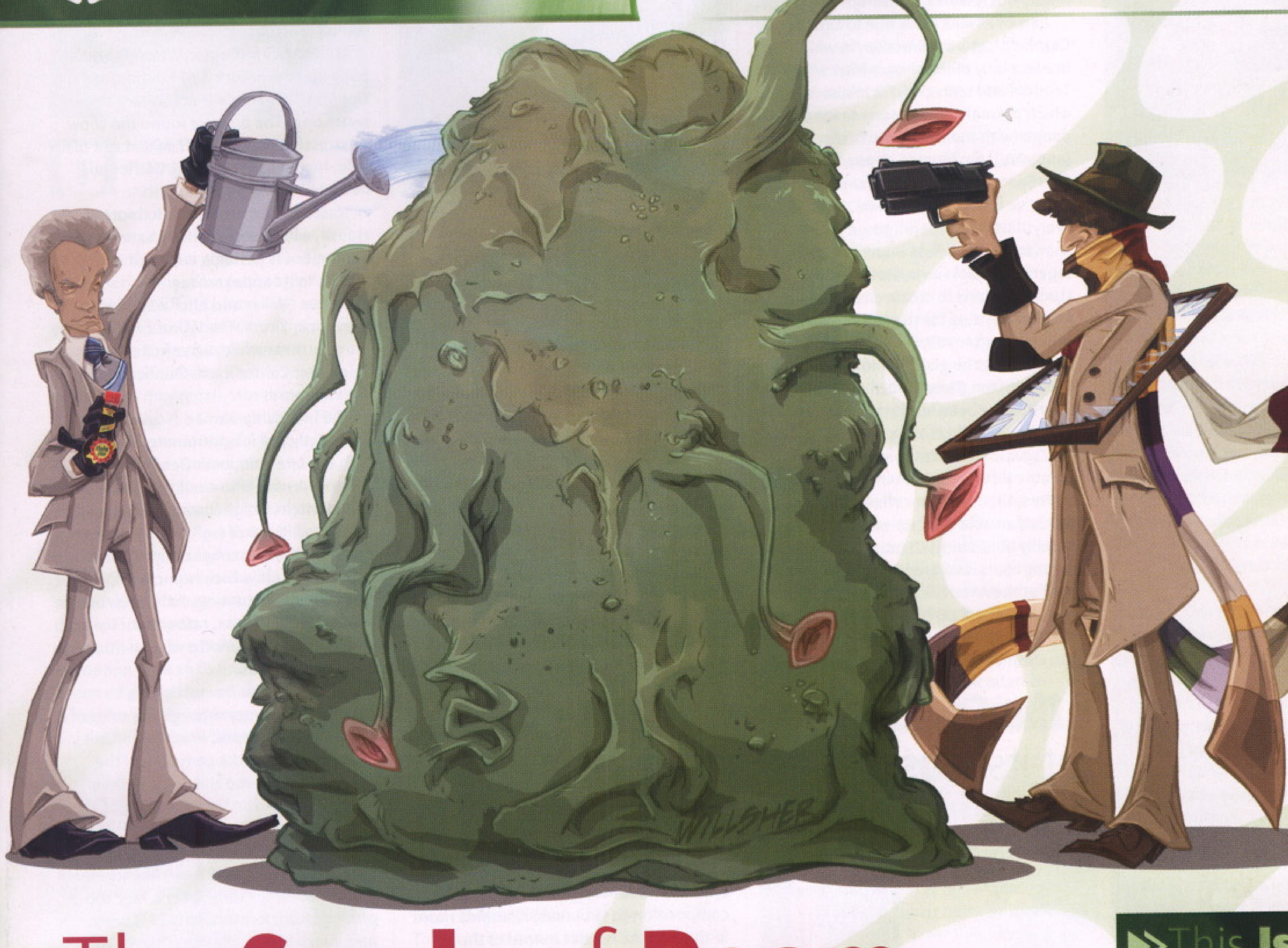

Illustration **BEN WILLSHER**

The **Seeds** of **Doom**

DVD 2|ENTERTAIN
Starring Tom Baker, Elisabeth Sladen, Tony Beckley, John Challis, Mark Jones, Kenneth Gilbert, Sylvia Coleridge, Michael Barrington **Written by** Robert Banks Stewart **Directed by** Douglas Camfield **RRP** £19.99

I'VE JUST GOOGLED "obscene vegetable matter" and come up with 64 hits. The tendrils of 1976's *The Seeds of Doom* persist.

The last story of Season 13, its parable of an alien weed intent on committing the ultimate act of armed shrubbery prompted clean-up TV campaigner Mary Whitehouse to sprout the following: "Strangulation – by hand, by claw, *by obscene vegetable matter* – is the latest gimmick..."

It's true this six-parter by Robert Banks Stewart does glory in the gory. Sixty-four hits, Google? There are about 64,000 in the adventure! Almost everyone duffs, biffs and clobbers their way through to the end credits. *Doctor Who* would never be so handy again – which, is a good thing – but for this one outing it's fun following a two-fisted Time Lord who's less about out-thinking the enemy than out-thumping them.

Action and, indeed, HAVOC, have traditionally been ascribed to the Third Doctor, but there's something tangibly Pertwee-ian about the Fourth here. It's not just the rough stuff, there's a sense of his previous incarnation's Rotarian side. The Doctor's first appearance finds him already ensconced with Mr Dunbar at the World Ecology Bureau. Sure, his insolent posture and yo-yo-ing add a hint of anarchy, but only in the same way James Bond would toss off a stiff *double entendre* to agitate M, before obediently heading off to secretly serve Her Majesty.

But at least 004 is less earnest than 007 when it comes to the kill. If he's not screaming his head off at Scorby (John Challis, competing bravely against a rollneck sweater), he's administering the most jovial of thrashings to the poor fellow. Then, when the tables are turned and our hero lies prone in a Blofeld-esque mulching machine, he refuses to make with the statutory banter: "I still can't think of anything to say."

With it's vaguely Bondian themes and affection for the secret service, Banks Stewart's teleplay feels like it was snatched from an in-tray in *The New Avengers* production office. Factor in additional business, such as the murderous chauffeur and unlikely OAP super-spy Amelia Ducat, and you fully expect John Steed and chums to come stomping ➤

BBC DVD
DOCTOR WHO
THE SEEDS OF DOOM
The TOM BAKER
PICK OF THE MONTH!

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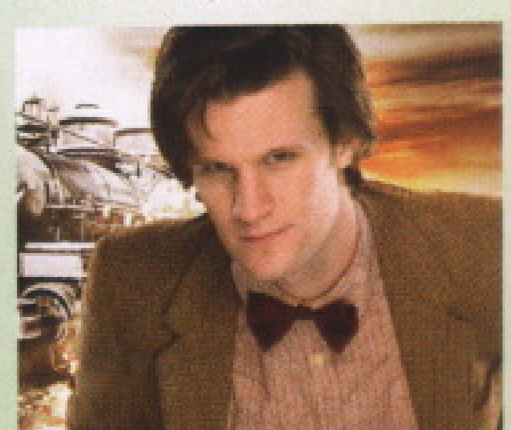

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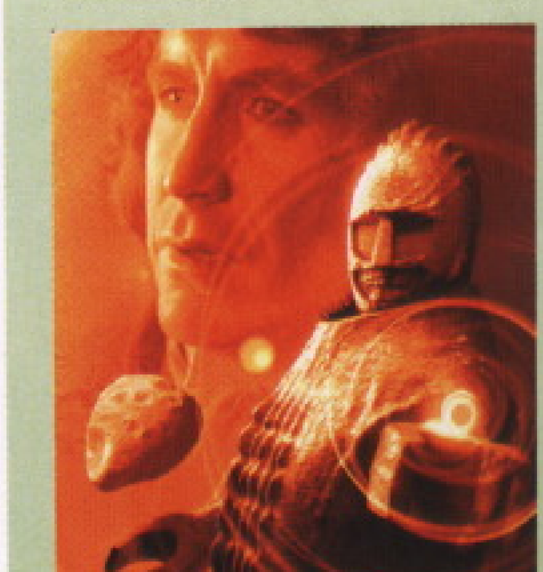

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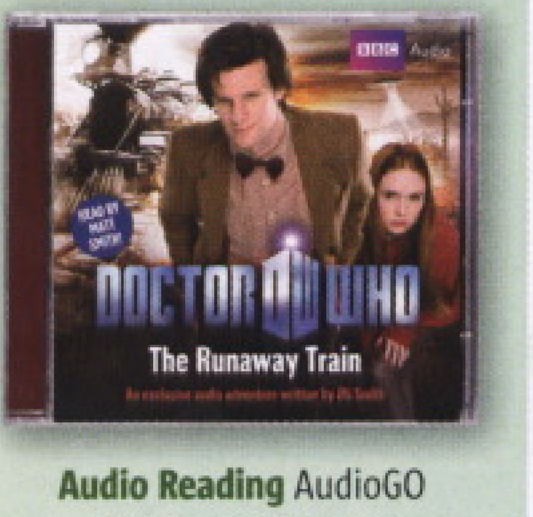
The **Runaway Train**



Audio Reading AudioGO
Written by Oli Smith
Read by Matt Smith
RRP £8.99

THE RUNAWAY TRAIN first shunted out of its sidings back in April when *The Daily Telegraph* offered it free as part of a promotion. That version, however, had no music or special sound, only Matt Smith's reading. This, then, is the story as originally envisaged – a Wild West adventure set at the birth of the railroad and now with a soundtrack that screams whistles and bells.

Arriving in Texas 1864, the Doctor and Amy are on the hunt for a ticking alien terraforming device that, if detonated, will turn the Earth into an uninhabitable alien planet. Unfortunately, the device has fallen into the hands of the Confederate Army. The Doctor's attempt to whisk it away in the TARDIS is complicated when he gets caught up in a gun battle and, in a last minute change of plan, jumps on a train – the 3.25 to Arizona.

Oli Smith's story is fast and engaging. There's timey-wimeyness with a clever beginning that only really makes sense when you get to the end, and good characterisation of the Eleventh Doctor. Simon Hunt's music emphasises the feel of a Spaghetti Western. Film fans will no doubt be reminded of Sergio Leone's *Once upon a time in the West* with an opening scene that sees three shady characters waiting at a train station.

Oli Smith's story has as much action off the train as on it. That said, it still includes some fine moments of classic high speed train jeopardy – the Doctor clinging onto its sides, a dangerous unhooking of two carriages and the threat of the track running out over a half-completed bridge.

The Doctor's previous Wild West adventure in 1966's *The Gunfighters* was a larger than life affair. Taking a similar approach, Smith tends to overplay things a little. But hey, when has that never been fun? Like many of its outlaws and deserters, *The Runaway Train* is a pretty sharp shot. **VANESSA BISHOP**

---

through, whistling the *Colonel Bogey March*. In that sense, it's surely one of the most un-*Doctor Who*-y stories ever made. But it works *brilliantly*.

Part of its success is due to Douglas Camfield's sturdy direction, in which he braves many of the show's *bêtes noires*. Tendrils and tentacles, for instance – which normally throttle any sense of danger with their woeful actualisation (and, yes, I am looking at you, *Spearhead from Space*) – slither and strangulate in effective fashion. Meanwhile, by covering everything in a superimposed jablite snowstorm, Camfield manages to patch together model shots, stock film and studio sessions to create a cohesive Antarctic setting for the story's two-part prelude. Better still, he makes a fair fist of depicting the giant Krynoid looming over Harrison Chase's manor. Lessons, it seems, have been learned from the writer and director's Season 13 opener, *Terror of the Zygons*. That Skarasen's death (in the theatrical sense) wasn't in vain.

This, then, is *Doctor Who* at its most robust; an able director working an equally able script. Characterisation, throughout, is layered. Alright, the staff at the Antarctica base may talk like the toffiest BBC toffs ever ("Coffee and a game of three-handed crib?"), but the interplay between interlopers Scorby and Keeler is terrific, the latter apologising when tying up Winlett – a wonderful portrait of A Good Man In A Bad Situation.

'***The Seeds of Doom*** is ***Doctor Who*** at its **most robust**; an **able director** working an **equally able script**.'

Subsidiary characters also fare well. Amelia, we learn, "manned an ack-ack gun at Folkestone," a fun line that broad brushes in a huge back story. Plus there's plum-faced man from the ministry Sir Charles. In previous years he would have been sent packing with a flea in his ear about plodding bureaucrats, but in *The Seeds of Doom* he proves such a canny operator, the Doctor invites him to become a new companion. If only. Imagine Sir Charles rushing out of the TARDIS in his bathers for that final scene...

Horrible horticulture! It's a Krynoid!

It's not a good day for a walk in the garden...

But we're being perverse. We're talking characterisation and we've yet to alight upon the tale's prize tomato – Harrison Chase (Tony Beckley). Suave, sibilant and a bit queenie, there's something of the Quentin Crisp about this botanic fanatic. His opening line – to Dunbar – is wonderfully arch: "And what is your bureau doing about bonsai?" As a *non sequitur* (or secateurs, if you *must*), it's rarely bettered.

He's also great when Amelia comes to call in Part Four, tartly musing "it might" be a good idea to receive her... "and it might not."

But of course Chase's most vaunted line comes in Part Three, in which he declares: "I could play all day in my green cathedral!" while noodling out his *Floriana Requiem* on a trendy analogue synthesizer. Although he dedicates the composition to Linnaeus, it sounds more in thrall to the nuttier output of the BBC's own Radiophonic Workshop. How long before Radio Sheffield appropriates it as a jingle?

Sadly, in the final episodes Chase devolves into issuing histrionic threats of the "all plant-eaters must die!" variety. The declaiming dastard is a hardy perennial in *Doctor Who*, but this one was much more interesting as a silken social dropout, living out his days of vines and roses in a country house hideaway.

You can't have it all, I guess. And even though the story ends with an unimaginative big explosion (here was me rooting for something clever with photosynthesis), you have to conclude it's been a *thumping* good yarn. Or, to tug on another of the obvious puns dangling low here in *The* **DWM** *Review* treehouse: Blooming marvellous.

▶▶**DVD** extras

A **'WHAT WENT RIGHT?'** documentary is always tricky. There are no Erato-sized errors to pruriently pore over, or Kamelionic calamities to have fun explaining away. Thus, punningly named documentary *PodShock* finds itself in dramatically unfertile territory, but makes a good go of things. Philip Hinchcliffe – fast turning into a DVD regular – talks insightfully about Robert Banks Stewart's "throwaway lines and eccentric characters," and explains his era's preoccupation with human possession stories... they're easier to achieve on screen than outright monstering.

Ian Fairbairn (Doctor Chester) also pops up to explain why *Seeds* became Douglas Camfield's *Doctor Who* swansong. The director found the show so stressful that, at the insistence of his wife, he made a vow at Ely Cathedral never to work on it again.

Now and Then visits Athelhampton House, which doubled for Chase's manor, but is perhaps more famous thanks to its appearance in the Laurence Olivier and Michael Caine 1972 flick, *Sleuth*. The World Ecology Bureau, meanwhile, was shot at BBC Television Centre itself. Our licence fee, working hard.

The inevitably-named *Playing in the Green Cathedral* is a 10-minute interview with the late composer Geoffrey Burgon. A man who would go on to score britches-high 'proper' dramas like *Brideshead Revisited* (1981) and *Longitude* (2000), he remains rightfully proud of his music for *Seeds*, which is uncommonly beautiful and haunting. "It's often better to stop at the climax, rather than trying to top it," was his motto when writing for action sequences.

So What Do You Do Exactly? is a dispensable canter through the roles of Production Assistant, Production Unit Manager *et al*, in the company of the gregarious Graeme Harper, and then comes *Stripped For Action*, looking at the Fourth Doctor's comic-strip adventures. It was an odd era for our hero, which saw him graduate from (not-so) *Mighty TV Comic* ignominy (Tom Baker's face too often pasted over Jon Pertwee's body, and adorned with dialogue like: "One more move, princess, and I will SPILL your precious blood!") to the triumphant arrival of **Doctor Who Weekly** in 1979. Whatever happened to that, eh?

In the commentary box, musical chairs are the order of the day. Tom Baker is on duty for five of the six episodes joined by various rotating cast and production personnel. Part One has him boasting to his fellow thesps: "I saw Elisabeth Sladen's legs once." Much appreciative cooing. A later episode, and Tom is grilling John Challis on who's still alive from the production, while Philip Hinchcliffe describes the story as "James Bond on tuppence." And then a hint of home life Chez Baker: He's never seen an episode of *The Sarah Jane Adventures*. "I'm in bed well before that!"

As mentioned already, *The Seeds of Doom* ends with the Doctor and Sarah exiting the TARDIS, the latter in her skimpies clutching a beach ball in expectation of some seaside fun. However – *chortle!* – they're actually back in the Antarctic! That's kind of where I find myself now, and this'll be my last regular DVD review for **DWM**. Blame/thank the equally chilly realities of day-to-day pressures for that. But it's been great fun exercising my own *obscene grey matter* for these pages. Goodbye! **GRAHAM KIBBLE-WHITE**

Project: Destiny

Audio Drama BIG FINISH
Written by Cavan Scott & Mark Wright
Starring Sylvester McCoy, Sophie Aldred, Philip Olivier, Stephen Chance, Maggie O'Neill.
Available *www.bigfinish.com* **RRP** £14.99

ONE OF THE AMAZING THINGS about the audio series' longevity is that it has created a whole mythology of *Doctor Who* entirely outside the bounds of the TV series. Take this play: the third in the *Project* series of audios (although there have also been *Project Short Trips* and a standalone novel), one which ties up the story of the Forge, and features some significant revelations about Hex (who, as listeners may recall, was critically injured during the Crimean War). This is, of course, rewarding for long-term followers of these characters and the series. Quite how accessible it is to anyone less familiar with the mythology is open to question – although like the big conspiracy episodes of *The X-Files* you might be impressed with its sense of scale and ominous overtones even if the details escape you.

In any case, the TARDIS arrives in London in 2026 to find the place deserted and under a state of emergency. Hex is dying, and requires urgent help. Meanwhile, the Forge is battling human beings that are gradually converting into monsters – the contaminants. And returning villain Nimrod, the embodiment of menace, is quietly pulling the strings. Ace and Hex have no choice but to stand by and watch as the Doctor – for reasons he chooses not to disclose – throws in his lot with Nimrod to help the Forge.

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
Sylvester McCoy and Sophie Aldred in
PROJECT: DESTINY
by Cavan Scott and Mark Wright
DANGER NO ENTRY
featuring Maggie O'Neill Stephen Chance with Philip Olivier as Hex
FULL CAST AUDIO DRAMA

In many ways, *Project: Destiny* is an opportunity for this TARDIS crew to do what it does best. The Seventh Doctor is mysterious and manipulative, alienating his companions by his secretive behaviour. Ace gets to put on a uniform and fight monsters, and Hex is sensitive and troubled by things. It's a reasonable way to reacquaint the listeners with this particular TARDIS team, and provides a bit of a greatest hits package, though it hardly poses much challenge to the actors. McCoy responds with a bizarre performance that captures the best and worst of his Doctor: at times he sounds as though he's reading the lines for the first time, over enunciating all the way, whilst at others he rumbles with dangerous undercurrents. He's particularly strong in scenes against Stephen Chance's Nimrod, as the two old foes dance around each other and the issues at hand.

As for Hex – as the most normal and basically *nice* of the audio series' companions – he has sometimes struggled to stand out: it's not easy when you're up against Egyptian queens, ladies of a certain age and outer-space chameleons. Even so, here he's particularly dull: when the most interesting thing about you is your mum, then you know you're in trouble.

And given that *Project: Destiny* concerns Hex's fate, that is rather unfortunate. As the conclusion to a very long-running series, this is fine – but not spectacular. Its biggest failing is that it doesn't manage to give Hex anything particularly worthwhile to do in what should have been a story about who he is. Ultimately, it's more interested in the Forge – and therefore how much you enjoy it is very likely to be dictated by how interested you are in Big Finish's answer to Torchwood. **MATT MICHAEL**

Deimos

Audio Drama BIG FINISH
Written by Jonathan Morris **Starring** Paul McGann, Niky Wardley, David Warner, Susan Brown, Tracy-Ann Oberman, Nicky Henson
Available *www.bigfinish.com* **RRP** £14.99

AUTHOR JONATHAN MORRIS has written some of the most all-out fun instalments of *Doctor Who*, so he might therefore be the perfect author for comedy companion Tamsin. What's surprising, then, is that this is in some ways the first play that presents us with a more serious side to the character, and could yet prove to be a significant turning point in the series.

It all begins typically enough (for Morris), with a very Alan Bennett-ish couple visiting the ice tombs of Deimos, last resting place of the late Ice Warriors of Mars. Lines like, "Harold, the Ice Warriors are real!" are worth the price of admission alone. Meanwhile, fusty old historian Professor Boston Schooner (a brilliantly pompous performance from David Warner) loses his cool as an oddly-dressed Doctor starts to poke holes in his cherished theories about Ice Warrior culture. But all is soon overshadowed when the Ice Warriors – like the Cybermen – turn out to be very much not dead, only sleeping.

The casting of the play is impressive. Aside from McGann and Warner, we have Tracy Ann Oberman as Miss Finch – a woman just as much in control as her TV character, Yvonne Hartman, with none of the people management finesse. There's also the brilliant Nicky Henson as the dependable Gregson, and Nick Briggs as the voice of the Ice Warriors (that man really is the Lon Chaney of audio). This is a significant strength in the play's favour, as is its unsentimental view of the militaristic Martian culture. Whilst back in the 1990s *Doctor Who* novels and comic strips would tend to wax lyrical about the Ice Warrior's code of honour, Morris portrays them as ruthless thugs. It's a refreshing change in format for these most re-invented aliens.

This unsentimental tone stretches to the way the Ice Warriors view the Doctor's self-sacrifice – as a pathetic weakness rather than a mark of nobility – and their willingness to take civilian hostages. These are hardcore Martians. Not surprising then that they provoke a similar reaction from the human colonists of Mars. There's an inexorable sense that events are slipping out of the Doctor's control as two sides refuse to see reason or show compassion – a real feeling for the first time this series that things might not end well.

And that brings us back to Tamsin. Initially, she's her usual chirpy self, amused and embarrassed by the Doctor's rudeness towards Schooner. But as the play progresses, and despite a lengthy spell locked in a fridge, even Tamsin responds to the gravity of the situation – initially with tears at the Doctor's supposed death, but when the humans are up against it, she reveals an entirely unshakeable conviction that the Martians must die to protect human life. After so many recent companions have empathised with the alien, this cold and murderous determination is quite shocking. Although perhaps not quite as shocking as *Deimos*' left-field cliffhanger. This is the strongest play in this series so far. Unmissable. **MATT MICHAEL**

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
Paul McGann in
DEIMOS
by Jonathan Morris
featuring David Warner Tracy Ann Oberman and Susan Brown with Nicholas Briggs as The Ice Warriors
FULL CAST AUDIO DRAMA

'**The Ice Warriors** view the Doctor's self-sacrifice as a **pathetic weakness** rather than a **mark of nobility**...'

The Companion Chronicles: The Invasion of E-Space

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
THE INVASION OF E-SPACE
THE COMPANION CHRONICLES

Audio Drama Big Finish
Starring Lalla Ward
Written by Andrew Smith
RRP £8.99

30 YEARS AFTER THE DOCTOR left her in E-Space, Romana recounts an adventure she experienced during her travels with the Doctor, back before she elected to stay behind in that green-tinted universe. At that point, the TARDIS was trapped in the pocket dimension, and bright but troubled young companion Adric had recently joined the crew. Meanwhile, the Doctor and K9 were hard at work trying to pilot the time ship back into the universe of N-Space from whence it originated. However, these efforts were about to be interrupted by the invasion of the vicious Farrian.

That wordy paragraph is a faint attempt to capture the style of this audio, which plays more like an extended plot synopsis with character notes than the narrative of an adventure. Romana gives an encyclopaedic description of the CVE, and talks extensively about her initial feelings regarding Adric – although it's unclear quite how much of this actually reflects Lalla Ward's own antipathy towards the character. Given that he had the dubious honour of introducing Adric back in 1980, writer Andrew Smith mounts a half-hearted defence, but everything is undermined by Ward's brilliantly scathing impression of the Alzarian's whiny tone of voice.

Sadly, the off-putting presentation detracts from a fairly engaging adventure – albeit one which over-reaches itself when universal Armageddon is invoked. The story would have benefited from making more use of detective Marni Tellis, whose interactions with the Doctor hint at someone who would have made for a more interesting companion than the one we actually got. Perhaps what's really important is that Smith has proved that, left to his own devices, he could have done so much better than Adric. **MATT MICHAEL**

THE TIME-SPACE VISUALISER

Your handy guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines available soon...

NOVEMBER

THURSDAY 18

Audio CD *Doctor Who – The Essential Companion* by Steve Tribe [The story of the Eleventh Doctor's first series, narrated by Alex Price] AudioGO £13.99 See page 62

TUESDAY 30

Audio Drama CD *Lurkers at Sunlight's Edge* by Marty Ross [Seventh Doctor and Ace] Big Finish £14.99 See right

Audio Drama CD *The Resurrection of Mars* by Jonathan Morris [Eighth Doctor and Tamsin] Big Finish £10.99 See page 61

Audio Drama CD *The Companion Chronicles: A Town Called Fortune* by Paul Sutton [Evelyn Smythe] Big Finish £8.99 See page 61

Audio Readings *Short Trips – Volume 1* [short story collection featuring various Doctors and companions with various readers] Big Finish £12.99 See page 62

Audio Drama CDs *The Lost Stories: The First Doctor* box set by Moris Farhi [First Doctor, Ian, Barbara Susan] [Contains *Farewell Great Macedon* and *The Fragile Yellow Arc of Fragrance*] Big Finish £29.99 See right

Audio Drama CD *Bernice Summerfield – Year Zero* by Jonathan Clements [Benny] Big Finish £10.99

DECEMBER

THURSDAY 2

Audio Drama CD *Demon Quest 4: Starfall* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibbsey] BBC Audio £9.99

DOCTOR WHO
STARRING TOM BAKER
SEPULCHRE

Audio Drama CD *Demon Quest 5: Sepulchre* by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibbsey] Audio £9.99

THURSDAY 16

DWM 429 Panini £4.99

THURSDAY 30

DWM Special 27: *The Doctor Who Companion – The Eleventh Doctor Volume Two* Panini £6.99

FRIDAY 31

Audio Drama CD *The Demons of Red Lodge and Other Stories* by Jason Arnopp, Rick Briggs, William Gallagher, John Dorney [Fifth Doctor and Nyssa] Big Finish £14.99

The Lost Stories: The First Doctor Box Set

BIG
DOCTOR WHO
THE LOST STORIES
THE FIRST DOCTOR BOX SET
FAREWELL, GREAT MACEDON • THE FRAGILE YELLOW ARC OF FRAGRANCE

RETURNING THIS MONTH are *The Lost Stories* – scripts which were written for TV but never produced. This time, the clock is turned back to the very start of the series, with a special four-disc set of adventures featuring the First Doctor.

Original cast members Carole Ann Ford (Susan) and William Russell (Ian) reprise their roles in two stories – *Farewell Great Macedon* and *The Fragile Yellow Arc of Fragrance* – which were written in the 1960s by Moris Farhi. However, the scripts have been adapted to accommodate the absence of the actors who have since passed away.

"I never considered doing them as full-cast," says producer David Richardson, because sadly William Hartnell [who played the Doctor] and Jacqueline Hill [who played Barbara] are no longer around, and I didn't want to get another actor to do soundalikes. I thought it would be disrespectful, so we decided to do them like *The Companion Chronicles*, as enhanced audio readings."

How does it feel for Russell and Carole to be making these stories without the involvement of their friends?

"It's nice," smiles Carole, "because it keeps their name alive. You get little pangs, occasionally, when one is doing it, but it's nice that they're still being remembered. But I'd always prefer to do it with more people, actually. It takes the pressure off." "And you always miss the challenge of another character," adds Russell. "Another voice to interact with."

The main event on this set is the aforementioned *Farewell, Great Macedon*, which does indeed feature another voice: John Dorney, as Alexander the Great. "It's a very unusual piece, because it's quite dark, quite gloomy, and *sad*," says John. "It's got an elegiac quality to it, and the fact that the Doctor and his companions are unable to influence anything is one of its major strengths. It's specifically about the implacable march of history; it's grand and tragic – quite unlike anything the series has ever done."

Similarly unusual is *The Fragile Yellow Arc of Fragrance*. "The concept is that the travellers have been staying on a planet, where you die if you fall in love and it's unrequited," David reveals. "Unless love is consummated, you just fade away. And one of the aliens falls in love with one of the TARDIS crew! It's a really beautiful idea, but quite morbid. Probably too dark an idea for *Doctor Who* as it was then, but doing it on audio, I think it's really going to work..." **DAN BERRY**

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STARRING Carole Ann Ford, William Russell
WRITTEN BY Moris Farhi

WHAT'S IT ABOUT?

Two untelevised adventures written for the First Doctor– *Farewell Great Macedon* and *The Fragile Yellow Arc of Fragrance* – are performed for the very first time...

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Lurkers at Sunlight's Edge

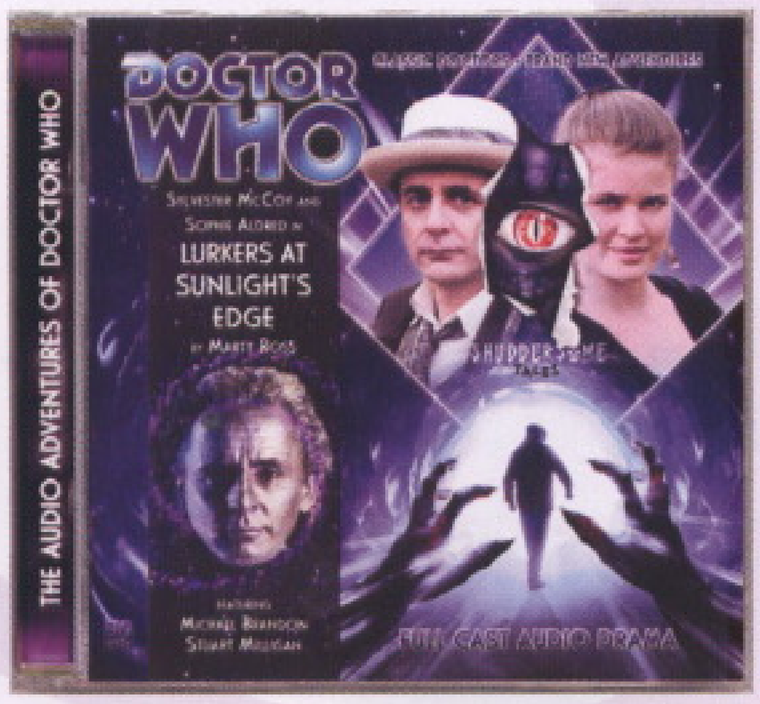
AUDIO DRAMA BIG FINISH

RELEASED 30 November 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Seventh Doctor (Sylvester McCoy) and Ace (Spohie Aldred)
ALSO STARRING Michael Brandon, Stuart Milligan, Kate Terence, Alex Lowe
WRITTEN BY Marty Ross

WHAT'S IT ABOUT?

1934: the TARDIS lands on a snowy island off the coast of Alaska – one that wasn't there four years, three months and six days ago, according to the Doctor. The island is dominated by a vast, twisted citadel. Inside it, the Lurkers lie dreaming. It's said when they wake the world will end...

HOW DO I BUY IT? See box above.


DOCTOR WHO
Sylvester McCoy and Sophie Aldred in
LURKERS AT SUNLIGHT'S EDGE
by Marty Ross
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

THE SEVENTH DOCTOR'S latest trilogy of travels comes to an end in this month's *Lurkers at Sunlight's Edge*.

"I was given quite a lot of freedom to develop an exciting, rather creepy story without it having to be dependent on the [other] stories," explains its writer, relative newcomer Marty Ross. "So other than its being built around the characters of the TARDIS crew, it's really a self-contained piece."

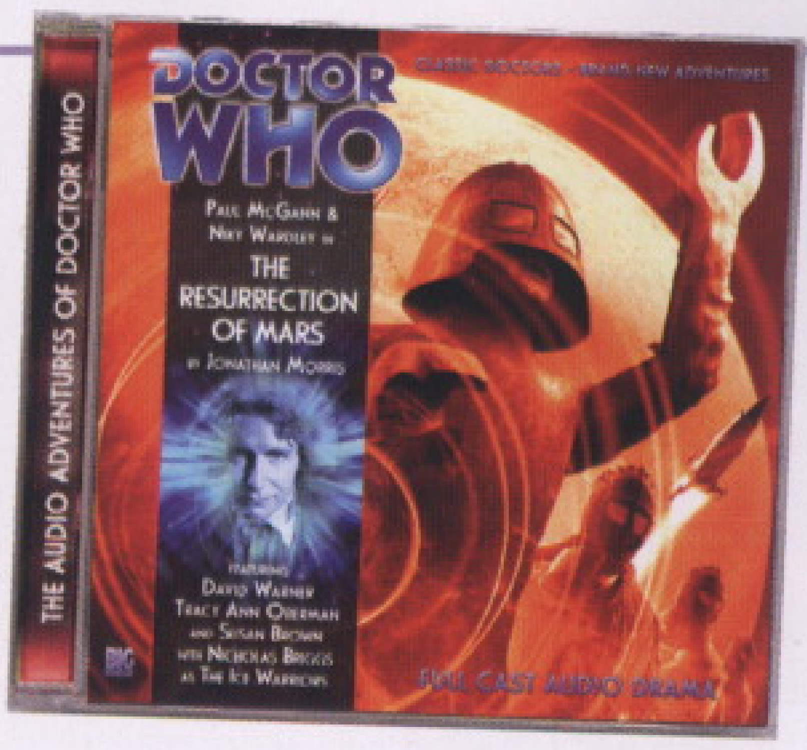
And what's in store for the TARDIS crew this time around? "They're plunged into some seriously bad company in some seriously bad weather," Marty reveals, "on an island north of Alaska that shouldn't even be there. First of all, there's a very grandiose human villain to deal with, but later an alien menace of almost godlike dimensions."

For Marty, getting to write a Seventh Doctor story was particularly special. "I've always loved Sylvester McCoy as an actor, his ability to shift back and forth between humour and something stranger, sterner, so I hope I wrote some decent lines for him. McCoy never got a decent shot at the Doctor, critically at least, on TV, so I hope us Big Finish writers can go some way to making up for that injustice by writing some decent stories for him."

The last two stories saw a companion leave, another return, and the Doctor re-encounter an old enemy, to stunning effect. Will *Lurkers* be similarly fan-pleasing? "I think there's going to be some real fan appeal for listeners whose enthusiasm for the genre stretches beyond the mythos of *Doctor Who* itself," considers Marty. "Basically, the whole idea of the story is to plunge the Doctor and co into something that many fans will recognise as strongly reminiscent of the world of author HP Lovecraft. I'd always been an admirer of Lovecraft's work and I was fortunate in that script editor Alan Barnes had just written a magazine article on Lovecraft at the time I pitched this, so he shared my enthusiasm."

How tight are the Lovecraft links? "Because Lovecraft's Cthulu stories are still, apparently, in copyright, I didn't want to get *too* close to the originals and to give the story an integrity of its own, but there are definite echoes of Lovecraft's Cthulu stories and *At The Mountains Of Madness* in particular." One character, CP Doveday, is named to echo Lovecraft himself, "although there's extra irony there in that Doveday is based around the 'nicer' aspects of Lovecraft's character, the unworldy dreamer etc. I hope this time out, we might be able to draw in the Lovecraft fanbase alongside the *Doctor Who* fanbase! I hope they don't mind sharing a story..." **DAN BERRY**

BUY IT BECAUSE: It's a really scary story for those dark winter nights.


DOCTOR WHO
PAUL McGANN & NIKY WARDLEY in
THE RESURRECTION OF MARS
by JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO

The **Resurrection** of **Mars**

SHE'S BACK! AND SO'S HE! "The great finale to *Deimos* was the return of both Lucie Miller and the Meddling Monk," director Barnaby Edwards reminds us, "and now all hell breaks loose..."

But isn't it cheating the audience to bring Lucie back so soon? "No, because we'd always planned that there would be at least a seven-month gap," smiles Barney. "There's a big gap between Lucie leaving in *Death in Blackpool*, which came out last Christmas, and the first hint that Lucie might reappear, in *The Book of Kells*, which was released in September."

Lucie's return puts paid to fan speculation that her departure was a consequence of Sheridan Smith's busy schedule. "It's not because of her commitments, or we wouldn't have been able to hire her again!" Barney points out. "We planned, really, to write her out completely in *Death in Blackpool*, because we felt there wasn't anything else we could do with her. But then, it occurred to us that there was something we *could* do to bring her back that wouldn't feel cheap. It would feel new, and we could do something different with Lucie.

"You don't ever want to get to that situation where a companion becomes stale. We've all been stung slightly by that middle period of Charley Pollard, India Fisher's character, where people felt that her relationship with the Eighth Doctor wasn't progressing, and we didn't want that to happen with Sheridan. But then we hit upon a way of bringing her back, and doing it in an interesting way."

And what's in store for Lucie now that she's by the Doctor's side once again? "The storyline Lucie has in this series is very, very different. We're really stretching Sheridan, and having her do something new and different. And we get to see how Lucie reacts to new people in the TARDIS."

So how *will* Lucie deal with Tamsin Drew, the Doctor's new woman? "We planned the season very carefully," says Barney, trying not to give too much away. "We've got to know Tamsin in the last stories, and now, we do what we've all been waiting for: put Tamsin head-to-head against Lucie. It's a great story, with a big adventure going on – Ice Warriors, murder, and all that intergalactic stuff – and yet the main story is between Tamsin and Lucie." But Tamsin and Lucie aren't the only ones who clash in *The Resurrection of Mars*. "In this one, Tamsin's relationship with the Doctor becomes a difficult one," says Niky Wardley. "She's seeing a side to him that she's not quite sure she understands, or particularly likes. She has a really difficult journey..."

DAN BERRY

BUY IT BECAUSE: It's a pivotal story for *both* the Doctor's companions!

AUDIO DRAMA BIG FINISH

RELEASED 30 November 2010
PRICE £8.99 (download), £10.99 (CD), £11.50 (CD overseas) including p&p
FEATURING The Eighth Doctor (Paul McGann), Tamsin (Niky Wardley) and Lucie (Sheridan Smith)
ALSO STARRING David Warner, Tracy-Ann Oberman, Nicky Henson, Susan Brown
WRITTEN BY Jonathan Morris

WHAT'S IT ABOUT?

Lord Slaadek's plans to revive the ancient Ice Warrior civilisation hang by a thread. Only the Doctor can stop him... but an old enemy, hiding in the catacombs, has an alternative plan. A plan that will test the Doctor's heroism to its limits. Just how far will the Doctor go to prevent the destruction and resurrection of Mars – on a day when his friends become enemies, and his enemies have right on their side?

HOW DO I BUY IT? See page 10

A **Town Called Fortune**

AUDIO DRAMA BIG FINISH

RELEASED 30 November 2010
PRICE £7.99 (download), £8.99 (CD), £9.50 (CD overseas) including p&p
FEATURING The Sixth Doctor and Evelyn Smythe
STARRING Maggie Stables
WRITTEN BY Paul Sutton

WHAT'S IT ABOUT?

Problems beset the Doctor and Evelyn Smythe as they travel by train to the Wild West town of Fortune. A young woman is investigating the murder of her father nine years earlier, and a Wanted poster indicates that the Doctor is the killer! With the TARDIS lost to them and the law on their tail, can the travellers unravel the mystery?

HOW DO I BUY IT? See page 10

AFTER HER APPEARANCE IN last month's *A Death in the Family*, Evelyn Smythe returns this month in a new *Companion Chronicle*. We hear nothing of Evelyn for years and then, just like buses, two stories come along together. What's going on?

"It's taken us a little longer than normal to get back to Evelyn," explains producer David Richardson, "but that's not necessarily a bad thing, cos it builds up everybody's sense of excitement and suspense, and it makes the idea of Evelyn coming back something of an event."

"In the story, we find ourselves in the Wild West," says actress Maggie Stables, "where there's been a miscarriage of justice. Somebody's been killed, but they don't know who's done it." And things get worse when the Doctor finds a Wanted poster with his own face on it...

"There are nice strong characters in it," Maggie smiles, "like the nasty mayor of the town, and the warm-hearted woman who runs the saloon – that good old stereotype of the West! – and the daughter of the man who was killed."

Of course, most of these roles are played by Maggie. "It's the first time I've done something like this, where you're virtually talking all the time. I mean, the sheriff has a part, but it's not huge, and it's really Evelyn talking away, telling the story, for most of the time."

How does that compare to Maggie's other Big Finish experiences? "It's much harder, because you've just got to keep going, and you have to think very quickly," she considers. "And though you've been through the script a few times, you don't always remember two or three pages ahead, so you're interpreting it as you read it – which is quite difficult. And I'm not at all sure about my American accent!"

Nonsense – it's brilliant! "Oh, how kind you are!" says Maggie, smiling warmly. "I'm not so bad at English accents, but I'm not sure I'm very good at American ones. Richard Cordery, who's acting with me, lived in America as a child and can do a variety of different American accents, but I'm very tentative about mine!"

"I liked the idea of doing a purely historical story," adds David. "Evelyn's had a fair few adventures before, so I just wanted to do something that was new to her. And the idea of a historical story, with no alien involvement, goes right back to the very first *Doctor Who* serial. I think they can be every bit as vibrant and exciting as a monster romp."

DAN BERRY

BUY IT BECAUSE: It's a refreshingly different story, and Maggie is a superb narrator.

DOCTOR WHO
A TOWN CALLED FORTUNE
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

Audio Drama CD *Relative Dimensions* by Marc Platt [Eighth Doctor and Tamsin] Big Finish £10.99
Audio Drama CD *The Companion Chronicles: Quinnis* by Marc Platt [First Doctor and Susan] Big Finish £8.99
Audio Drama CDs *The Lost Stories: The Second Doctor* box set by Dick Sharples; Terry Nation [Second Doctor, Jamie, Zoe] [Contains *Prison in Space* and the US Dalek Pilot] Big Finish £25.00
Audio Drama CD *The Four Doctors* [Fifth, Sixth, Seventh and Eighth Doctors] Free – available to Big Finish subscribers only.

Bernice Summerfield
DEAD MAN'S SWITCH

Audio Drama CD *Bernice Summerfield – Dead Man's Switch* by John Dorney and Richard Dinnick [Benny] Big Finish £10.99

JANUARY 2011

THURSDAY 6

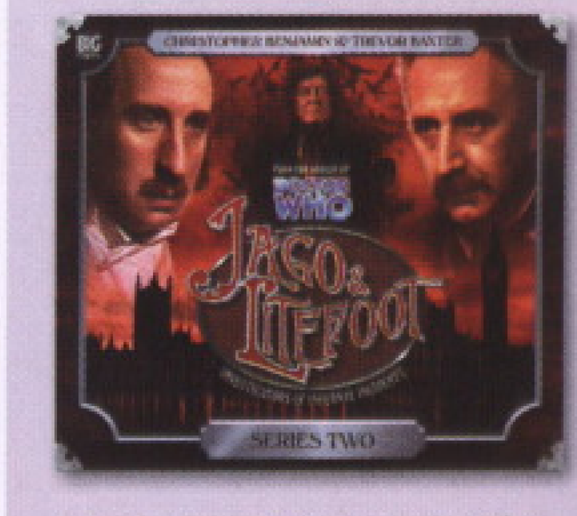
Talking Book CD *The Edge of Destruction* by Nigel Robinson [First Doctor, Ian, Barbara and Susan] AudioGO £12.99
Audio Reading CD *The Jade Pyramid* by Martin Day. Read by Matt Smith [Eleventh Doctor and Amy] AudioGO £8.99

THURSDAY 13

DWM 430 Panini £4.50

MONDAY 31

Audio Drama CD *The Companion Chronicles: Peri and the Piscon Paradox* by Nev Fountain [Sixth Doctor and Peri] Big Finish £8.99
Audio Drama CD *Prisoner of the Sun* by Eddie Robson [Eighth Doctor] Big Finish £10.99
Audio Drama CD *The Crimes of Thomas Brewster* by Jonathan Morris [Sixth Doctor, Evelyn, Thomas] Big Finish £14.99



Audio Drama CD *Jago and Litefoot* Series Two box set [Jago and Litefoot. Contains *Litefoot and Sanders, The Necropolis Express, The Theatre of Dreams, The Ruthven Inheritance*] Big Finish £30.00

ALSO THIS MONTH

DVD *Meglos* by John Flanagan and Andrew McCulloch [Fourth Doctor, Romana and K9] 2|entertain £19.99

COMING SOON...

All the latest *Doctor Who* audio releases previewed...

FEBRUARY

THURSDAY 3

Talking Book CD *The War Games* by Malcolm Hulke [Second Doctor, Jamie, Zoe. Read by David Troughton] AudioGO £12.99

THURSDAY 10

DWM 431 Panini £4.50

MONDAY 28

Audio Drama CD *The Feast of Axos* by Mike Maddox [Sixth Doctor, Evelyn Smythe, Thomas Brewster] Big Finish £14.99

Audio Drama CD *Lucie Miller* by Nicholas Briggs [Eighth Doctor] Big Finish £10.99

Audio Drama CD *The Companion Chronicles: The Perpetual Bond* by Simon Guerrier [First Doctor and Steven] Big Finish £8.99

Audio Reading CD *Short Trips – Volume 2* by various authors [various Doctors and companions] Big Finish £12.99

MARCH

THURSDAY 10

DWM 432 Panini £4.50

THURSDAY 31

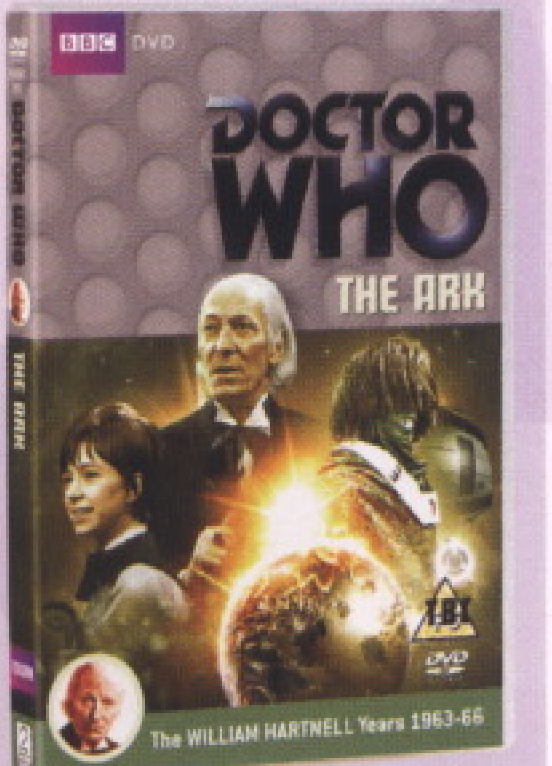
Audio Drama CD *Industrial Evolution* by Eddie Robson [Sixth Doctor, Evelyn, Thomas] Big Finish £14.99

Audio Drama CD *To the Death* by Nicholas Briggs [Eighth Doctor] Big Finish £10.99

Audio Drama CD *Gallifrey IV* by Gary Hopkins, Justin Richards, Scott Handcock & Gary Russell and David Wise [Romana 2, Leela, K9, Sixth Doctor. 4-story box set] Big Finish £35.00

ALSO COMING SOON

DVD *The Ark* by Paul Erickson and Lesley Scott [First Doctor, Steven and Dodo] 2|entertain £19.99



DVD *The Mutants* by Bob Baker and Dave Martin [Third Doctor and Jo] 2|entertain £19.99

DVD *Mara Tales* – box set of *Kinda* [Fifth Doctor, Tegan, Nyssa, Adric] and *Snakedance* [Fifth Doctor, Tegan, Nyssa] by Christopher Bailey 2|entertain £TBA

DVD *Day of the Daleks* [Third Doctor, Jo, the Brigadier, Yates, Benton] 2|entertain £TBA

All release dates are subject to change, and all prices are RRP.

Short Trips Volume 1

DOCTOR WHO
SHORT TRIPS · VOLUME 1
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG

A STAGGERING 29 VOLUMES of *Short Trips*, a series of print anthologies containing brief adventures for the first eight Doctors and their various companions, were published in the noughties by Big Finish. Despite its popularity, the range ended in 2009, to the dismay of its avid readers.

It's less than a year since the books were taken off the shelves, but the series is already making a welcome return – but this time on CD and mp3!

"It was Nick Briggs' idea that we should do *Short Trips* on audio," explains Big Finish's David Richardson, "and what he was keen on doing was to bring new writers to the Big Finish fold."

As such, there was a brief open window for fan submissions earlier this year, during which hundreds of short stories were sent in by creative *Doctor Who* listeners. The best of these will appear on the first four *Short Trips* audio releases, Volume One of which is released this month.

But not all the contributors to the series are newcomers. "Some of them are written by established writers," nods David. "[Former *Doctor Who* script editor] Andrew Cartmel, for example, has written one for the Seventh Doctor and Ace, and Richard Dinnick and Simon Guerrier have each written one – so there should be a really nice mix of voices."

And what's the format for the range on its new medium? "There are eight readers on each two-disc set," David explains, "so there's one for each of the first eight Doctors, and each story will last about 15 minutes."

The narrators on the first volume include William Russell (First Doctor companion Ian Chesterton), David Troughton (son of Second Doctor actor Patrick), Katy Manning (Jo Grant, friend of the Third and Eleventh Doctors), Louise Jameson (Fourth Doctor companion Leela), Peter Davison (the Fifth Doctor), Sophie Aldred (the aforementioned Ace), and India Fisher (the Eighth Doctor's audio-only friend Charley), each reading adventures for the appropriate Doctor.

But an incarnation of the Time Lord himself is involved, too – in more ways than one! Colin Baker, it turns out, is not only good at performing other people's scripts, but is also rather brilliant at coming up with stories of his own... "Colin has narrated the Sixth Doctor's stories for us," David explains, "but what's really nice about this first volume in particular is that Colin has also *written* one of the stories! It's called *The Wings of a Butterfly*, and he reads it himself. As far as I know, this will be the first time one of the Doctors has written their own official *Doctor Who* story, and then performed it!" **DAN BERRY**

BUY IT BECAUSE: It's an exciting new start for the *Short Trips* line, and a chance to hear Colin Baker's very own take on the Sixth Doctor.

AUDIO READINGS BIG FINISH

RELEASED 30 November 2010
PRICE £10.99 (download), £12.99 (CD), £14.50 (CD overseas) including p&p
FEATURING Various Doctors and various companions
READ BY Colin Baker, Peter Davison, William Russell, Katy Manning, Louise Jameson, Sophie Aldred, David Troughton, India Fisher
WRITTEN BY Colin Baker, George Mann, David A McEwan, Jamie Hailstone, Damian Sawyer, Ally Kennen, Adam Smith, Dorothy Koomson

WHAT'S IT ABOUT?

Eight fantastic new adventures in space and time with the Doctor and his companions.

HOW DO I BUY IT? See page 10.

The Essential Companion

DOCUMENTARY AUDIOGO

RELEASED 18 November 2010
PRICE £9.00 (download), £13.99 (CD)
WRITTEN BY Steve Tribe
PRESENTED BY Alex Price

WHAT'S IT ABOUT?

Meet the Eleventh Doctor and travel with him on his journey of adventure...

HOW DO I BUY IT? Buy it at *www.audiogo.co.uk* or in high street stores.

THE ESSENTIAL COMPANION is an audio guide to the characters and events – rather than the production – of the Eleventh Doctor's first TV series. "The inspiration was Nick Briggs's *Dalek Conquests* CD production from 2006," reveals writer Steve Tribe. "Commissioning editor Michael Stevens' brief was to produce a light-hearted, but not frivolous, guide to the 2010 series that could be enjoyed by whole families, rather than any sort of behind-the-scenes coverage."

"Steve knows *Doctor Who*'s recent history intimately," Michael Stevens declares. "I knew *The Essential Companion* needed someone who could immerse themselves in each story and draw together the themes and strands from each one. He's done so brilliantly. It was no easy task, but I think he enjoyed it!"

DOCTOR WHO
THE ESSENTIAL COMPANION
PRESENTED BY ALEX PRICE

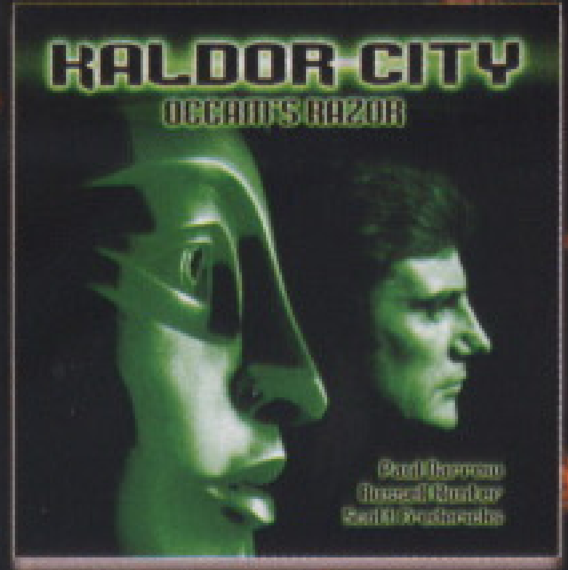
"The audio format means I can let the clips do most of the storytelling," Tribe explains. "So my function here was to choose the most momentous, memorable and magical moments and then find a way to link them. Hopefully, there's a balance between the narration giving a decent flavour of the series' main developments, and the clips providing plenty of 'That's my favourite bit!' moments..."

"What quite quickly became clear when writing *The Essential Companion* was how deeply ingrained, complex and inter-dependent the plotting is, in Steven Moffat's *Doctor Who* – to deal thoroughly with Amy at the outset of Disc One would have taken us right through to *The Big Bang*, and then we'd have had to head back through the series. But I wanted to focus on different aspects as the narration unfolded, so various themes move forward as each episode comes up. That gave me the opportunity to shift the emphasis from Amy in the first disc to Rory in the second, because the second half of the series is at least as much his story as it's about the Doctor and Amy."

If the narrator sounds familiar, then you've probably been watching *Doctor Who Confidential* this year... "It is Alex Price!" Stevens beams. "The style of *The Essential Companion* is quite akin to that of *Doctor Who Confidential* – the narrator is a friendly presence guiding us through a story, and he's linking a huge array of clips. It's a very fast-moving presentation, and having Alex – who also played Francesco in *The Vampires of Venice* – provides a very strong link with the programme."

"I have a vision, of a family car journey, going to the seaside or whatever; I want *The Essential Companion* to be the perfect in-car entertainment for all the family. If you spent the spring following the Doctor, Amy and Rory on their adventures, this is a fun way to recount what they got up to, and relive some of the most exciting moments. And if you didn't catch all of the adventures on TV, or are still trying to figure out some of the more complex plot developments, this makes for great revision – just ahead of the Christmas Special, and then the start of the new series next year!" **DAVID DARLINGTON**

BUY IT BECAUSE: It will allow you to relive the last series in a new way!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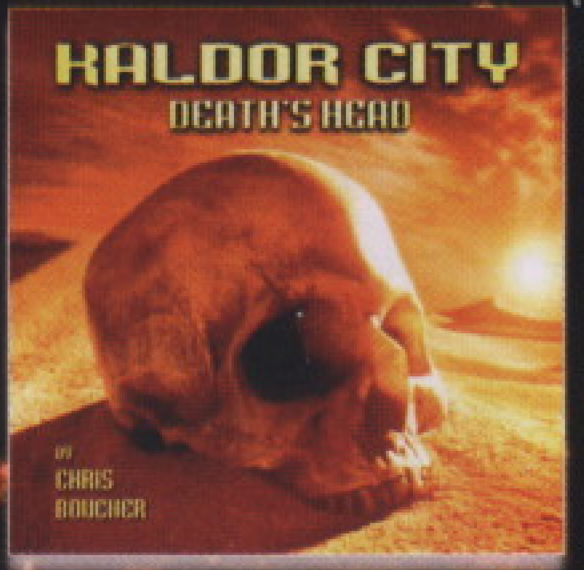
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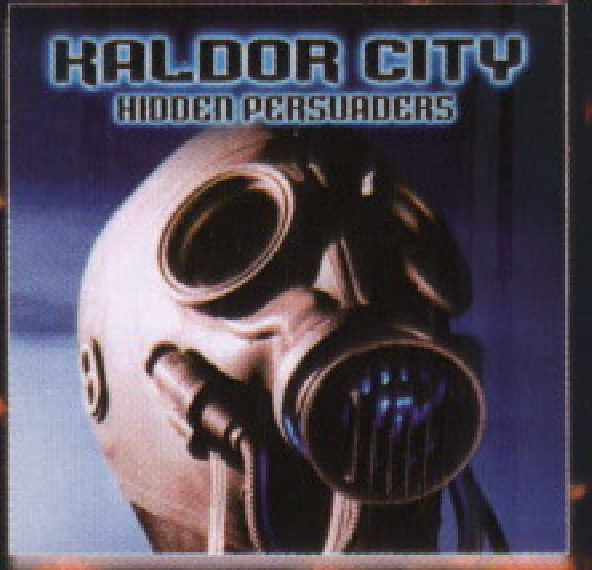
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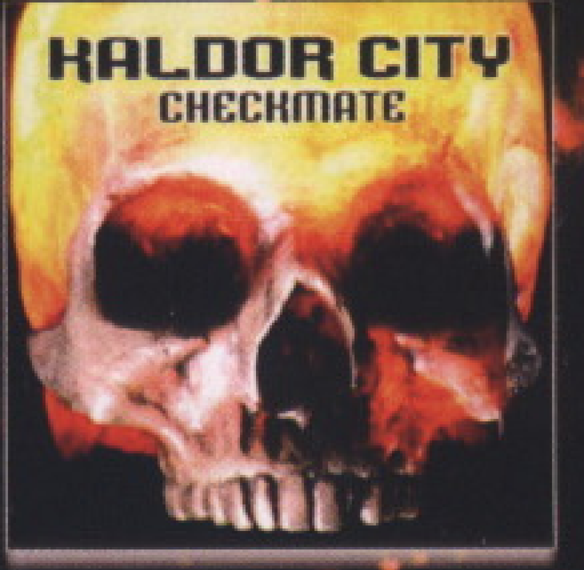
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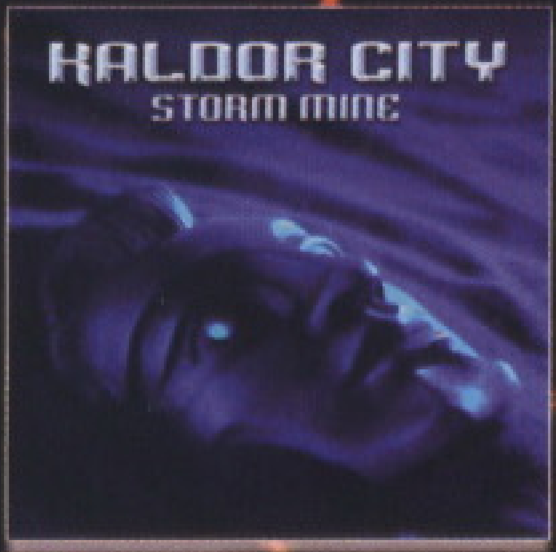
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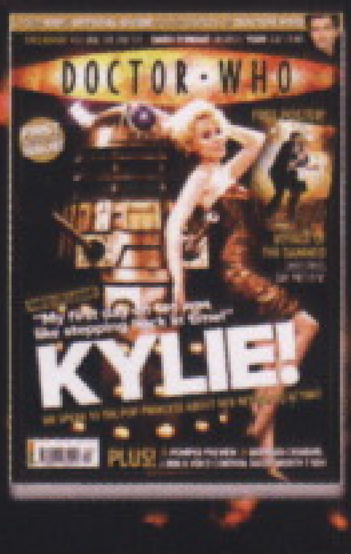
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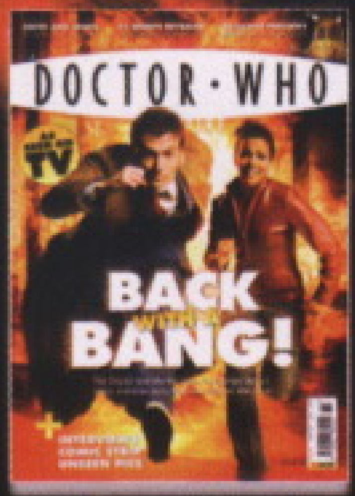
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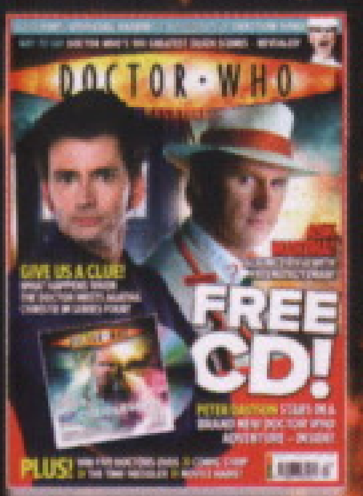

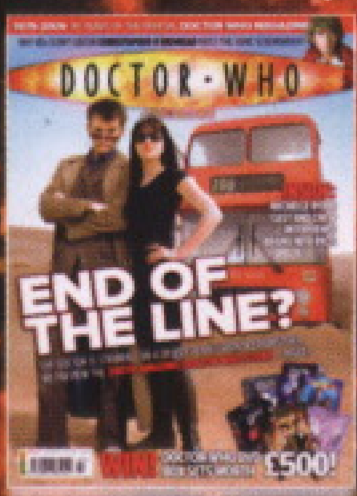
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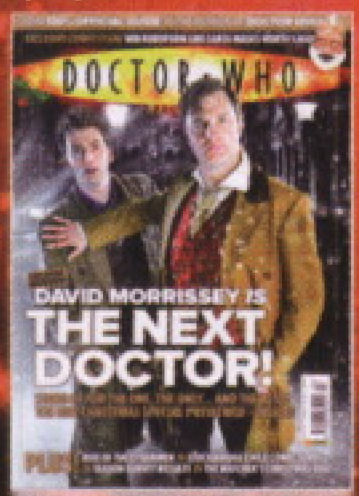
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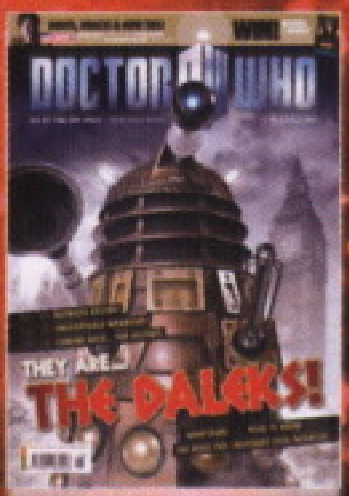
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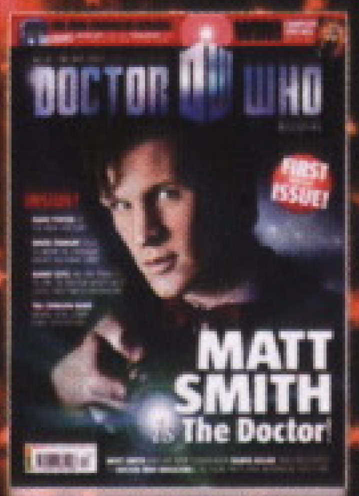
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MATT SMITH IS The Doctor

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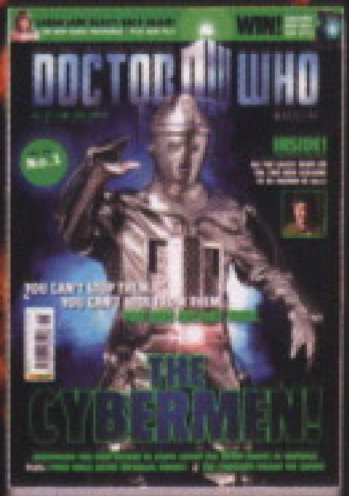
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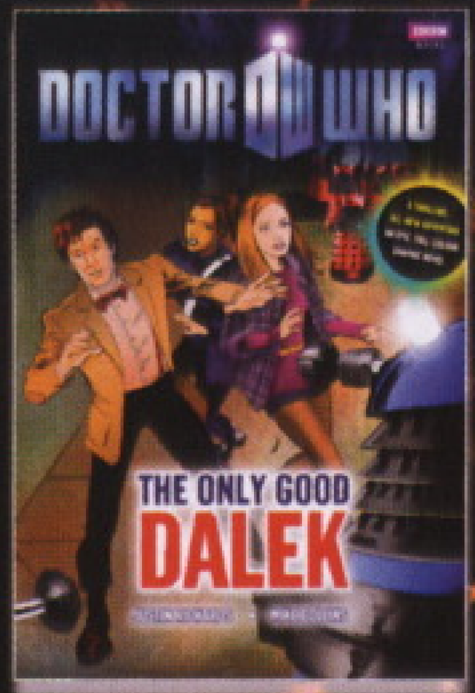
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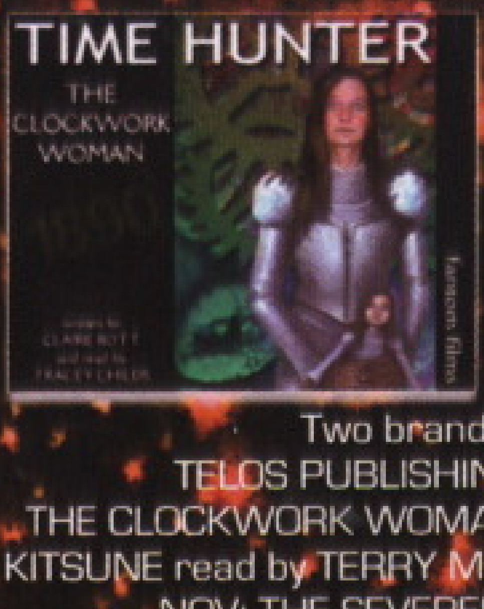
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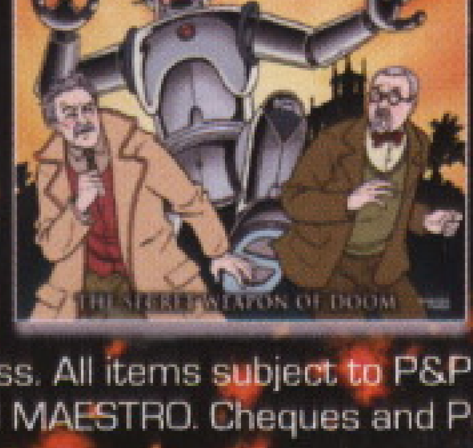
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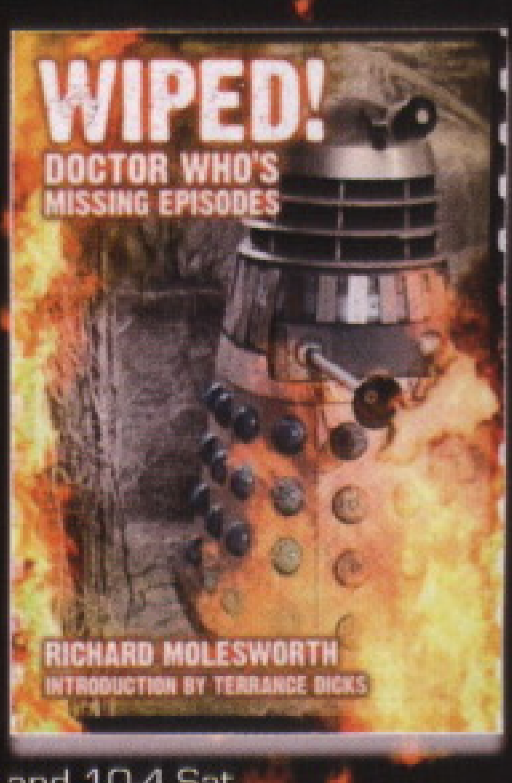
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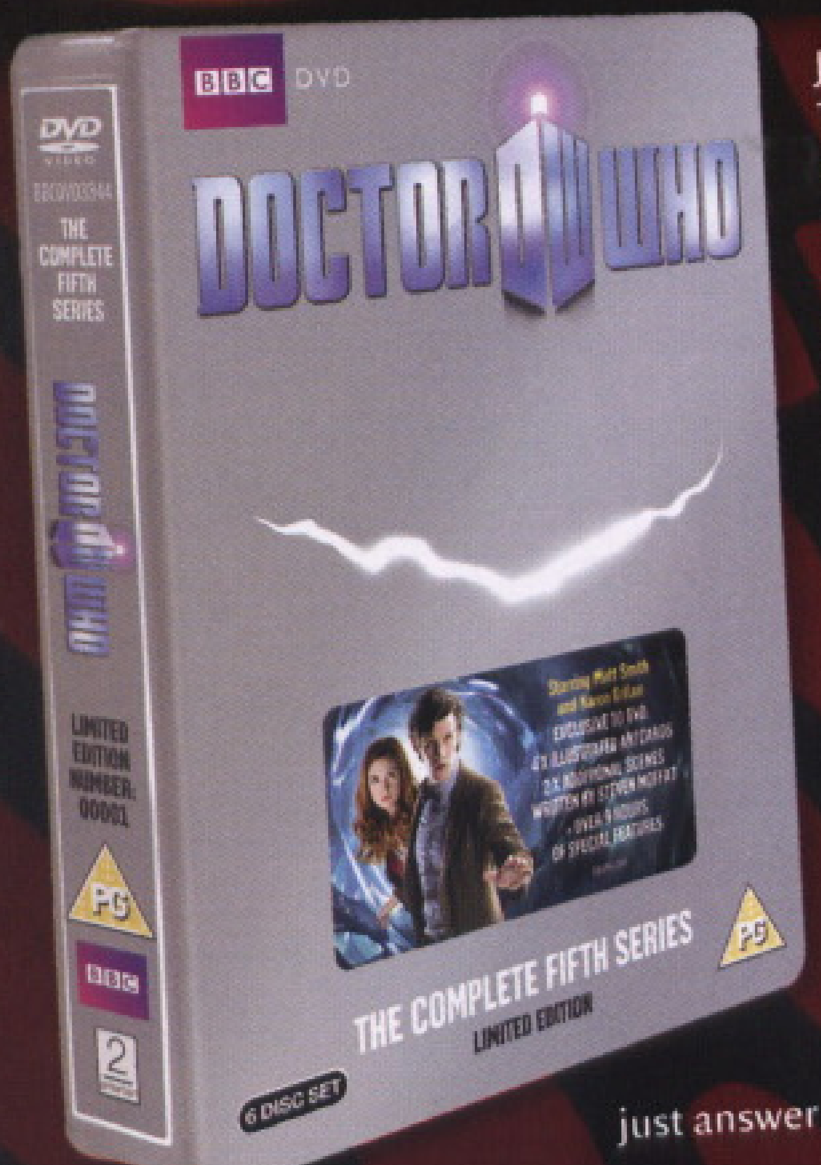

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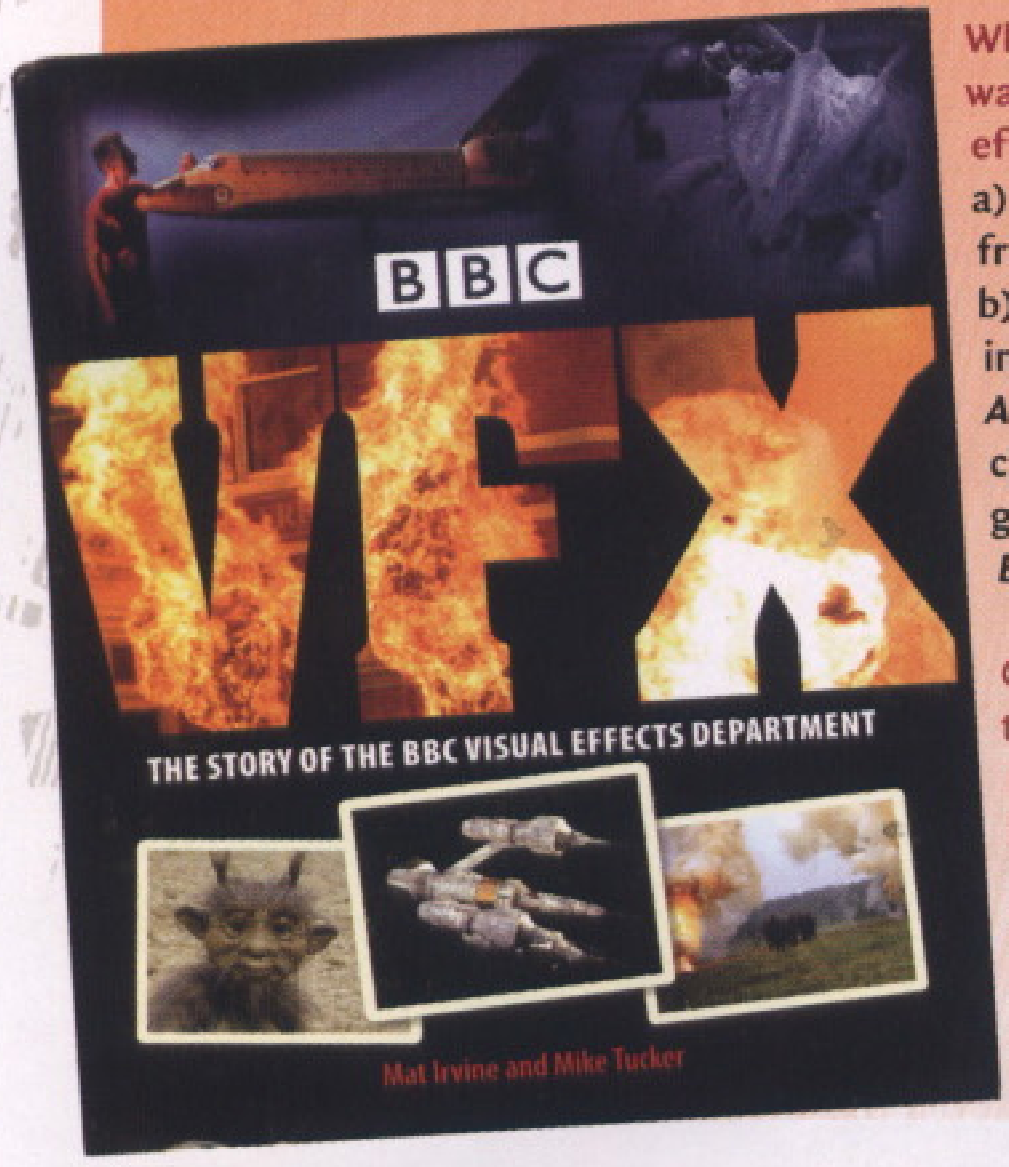
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Which of the following was *not* created by visual effects experts?

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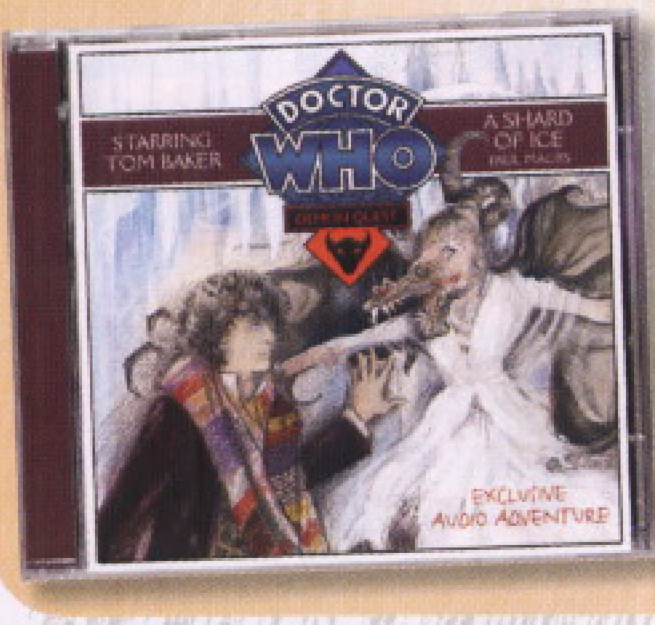

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c) *K9 and Company*'s Juno Baker

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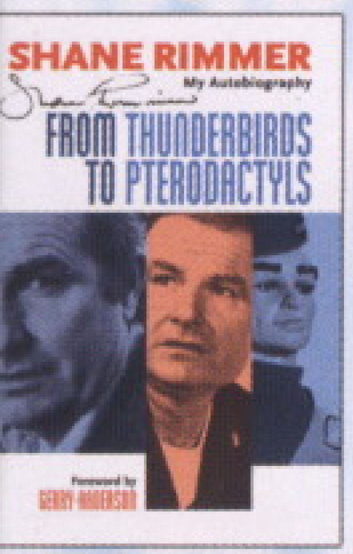

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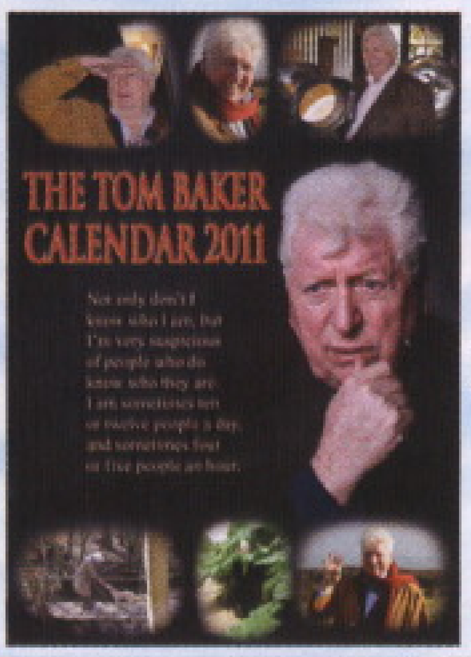

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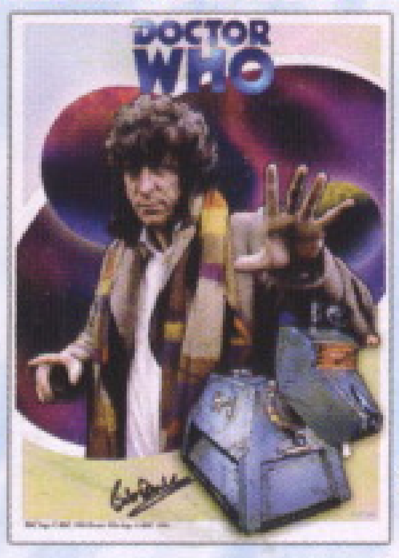

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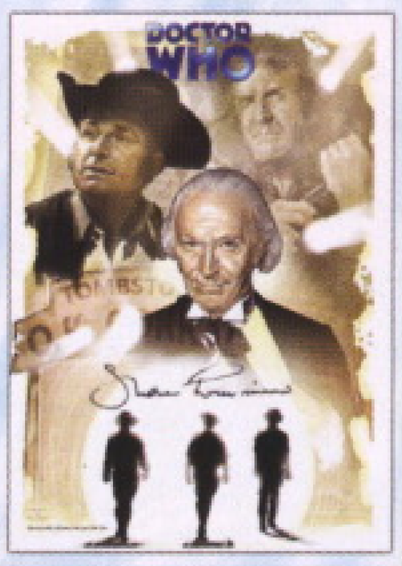

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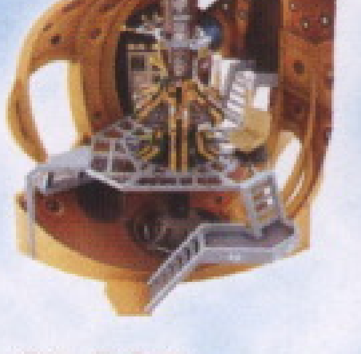

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PRODUCTION NOTES

Who says that *Doctor Who* isn't a soap opera? Let's sneak into the meeting room at Upper Boat and eavesdrop at what's going on...

BETH WILLIS: Right then. Scene One, line four –

MATT GRAHAM: Oh, it's only raining outside one window.

MARCUS WILSON: Yeah, look at that.

STEVEN MOFFAT: How's that possible?

MATT: It's raining behind Beth's window, but not behind Piers'.

BETH: Yes, we're right at the edge of the cloud. So! Scene One, line four –

MATT: Where *is* Piers?

MARCUS: Broadcasting House.

MATT: He's left his raincloud. He's accidentally left it!

STEVEN: Yeah, cos he's always got a raincloud, Piers!

MATT: He's probably at Broadcasting House right now, looking at the sun for the first time.

BETH: Yes, very good. Now. Scene One, line four –

MATT: "Everything's dry! Why's everything dry?? What's happened to the weather??"

BETH: Please stop. Please don't do this. Steven will just put all this in *Production Notes*.

STEVEN: No I won't.

BETH: He really will.

MARCUS: What's *Production Notes*?

STEVEN: ... asked Marcus Wilson, new producer of *Doctor Who*. Marcus takes over from Sanne Wolhenberg for Block Two, and the opening two-parter of Series – um – Thingy.

BETH: Why are you saying all that aloud? What are you doing?

STEVEN: Marcus' credits include *Taggart*, *Whitechapel* and *Life on Mars*.

BETH: Or are you just saying all that aloud so you can put it in *Production Notes*?

STEVEN: Eh, what? Why would I do that? That would be stupid.

BETH: Yes. Are you doing it?

STEVEN: Sanne Wolhenberg, having steered us brilliantly through the Christmas Special and Block One, now returns to *Wallander*.

BETH: Right. Fine. Scene One, line four –

STEVEN: What is *Wallander*?

MATT: Detective series.

STEVEN: Does it have spaceships in it?

MARCUS: No.

STEVEN: Then why does it exist?

BETH: Because there are *lots* of television shows without spaceships in them!

STEVEN: On purpose?

BETH: Like *Sherlock*.

STEVEN: ... sorry, Scene One, line four?

MARCUS: It's swapped windows.

BETH: Sorry, what? *What's* swapped windows??

MARCUS: The rain. It's behind Piers' window now.

MATT: Yeah, look at that.

STEVEN: It's following Piers!

MATT: Text him! Tell him it's on the way!!

BETH: Guys, please! The cloud is moving, that's all. That's what clouds do! What *we* are doing – because we are very busy people and not clouds – is having a script meeting about Matt's script!!

STEVEN: Matt Graham, retuning to *Doctor Who* for the first time since David Tennant's début season in 2006. Since then he's been working on such monster hits as *Life on Mars* and *Ashes to Ashes*, but thank God he's back on board the TARDIS, and has just given us a thrilling and terrifying two-parter. The Doctor will face a dilemma the like of which he's never seen before.

BETH: ... you could just go away and *write Production Notes*.

STEVEN: I'm fine.

BETH: Good. Scene One, line four –

STEVEN: Leela never met the Daleks.

BETH: Sorry, what??

MATT: Yes, she did. Of course she did.

BETH: What are you talking about??

STEVEN: The scene in the second half. Where the Doctor's having flashbacks.

MARCUS: Before he dies?

STEVEN: Yeah, before he dies. It says he's remembering being with Leela on Skaro.

MATT: Yeah, on Skaro, with Davros. No, *Sarah*. I'm thinking of Sarah Jane.

STEVEN: Oh, *Sarah's* met Davros!

BETH: It's a just a stage direction. It's just a clip, it doesn't matter!!

STEVEN: Twice. Met him again in *Journey's End*.

BETH: Steven...!

STEVEN: But just on a monitor.

MARCUS: So how many of the Doctor's companions *haven't* met the Daleks?

BETH: It doesn't matter. It's completely unimportant!! Now please – Scene One, line four –

STEVEN: Oh, quite a few of them.

MARCUS: But how many?

BETH: Don't ask him that!

STEVEN: Hang on.

BETH: I said, don't ask him!

MATT: Haven't they all met the Daleks?

STEVEN: No, no, hang on –

BETH: Steven, please focus! You don't have to think about this, it's not important. We've got one hour for this meeting and then blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah blah even listening to me??

STEVEN: Every word!

BETH: What did I just say?

STEVEN: Nine.

BETH: Nine?

STEVEN: Nine of the Doctor's companions never met the Daleks. I just worked that out in my head.

BETH: We could tell.

MATT: You were rocking in your chair and dribbling a bit.

STEVEN: Oh! That's unusual.

BETH: No.

STEVEN: Oh!

BETH: Scene One, line four.

STEVEN: I'm counting Grace as a companion. And I'm counting Romana as two companions, cos only one of them –

BETH: Scene One, line four.

MATT: They could have had off-screen adventures where they met the Daleks?

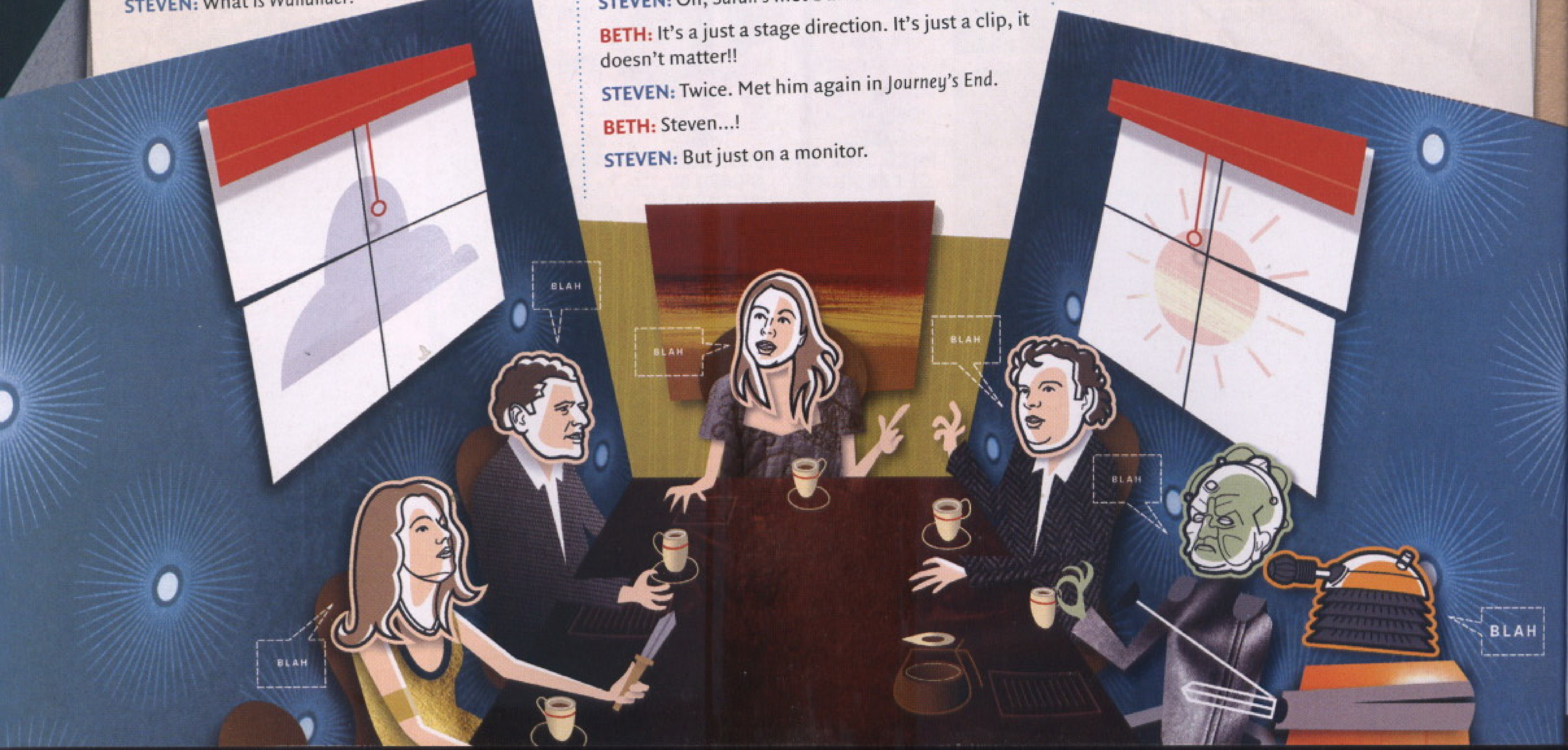
BETH: Scene One, line four.

MARCUS: Just got a text from Piers. He says "Run! There's a big scary yellow thing in the sky!"

BETH: Scene One, line four.

STEVEN: You misspelled Skaro! Only one 'r'.

BETH: *Scene One, line four!!*



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